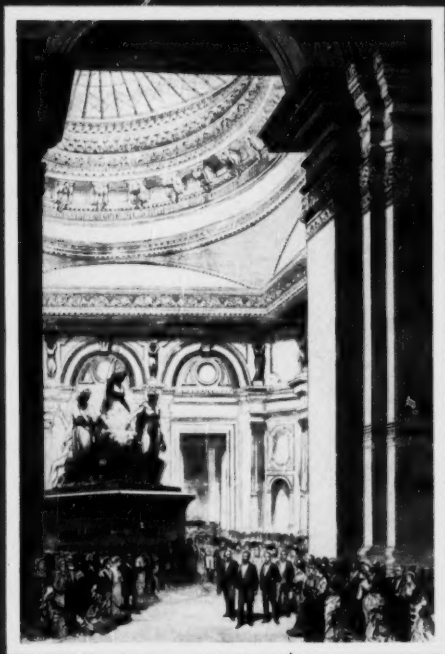


# MAGAZINE OF ART

DECEMBER 1950 25 CENTS THE AMERICAN FEDERATION OF ARTS



TASTE AT THE PHILADELPHIA CENTENNIAL BY CLAY LANCASTER

NOTES AT THE CENTURY BY LIBBY TANNENBAUM

THE FINE ARTS COLLECTION AND THE COMMUNITY BY PAUL PARKER

ALFRED SVISLITZ BY DOROTHY NORMAN



LITERARY INSPIRATION IN VAN GOGH BY JEAN SEZNEC

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# MAGAZINE OF ART

ROBERT GOLDWATER, EDITOR  
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JEAN SEZNEC

# LITERARY INSPIRATION IN Van Gogh

VAN GOGH's tragic life and tragic death have been exploited in literature, and could not fail to be; but the literary sources and intentions latent in his own works are still little known, or at least their importance has generally remained unsuspected.

At first sight, Van Gogh's painting looks innocent of any literature. It is neither anecdotal nor narrative. His still-lives are humble objects—a chair, a bed, a pair of shoes; his landscapes are a road, a cornfield, a cypress against the sky; his portraits are simple people—the housewife or the

postman. Yet there are some significant motives that recur in his work. Dr. Carl Nordenfalk, who first studied closely the literary content of Van Gogh's pictures, stressed the fact that in a whole series of them, books appear as accessories; indeed, sometimes there is nothing in the picture except books. If one considers Vincent's life and his correspondence with his brother, one soon realizes that the presence of books in his canvases is profoundly meaningful. "I have a more or less irresistible passion for books," he wrote in 1880, "and I want continually to instruct myself.

*Vincent van Gogh, Oleanders, 1888, oil, 23 x 28 1/4", collection Mrs. Charles Suydam Cutting, New York, courtesy Harry N. Abrams, Inc.*





Vincent van Gogh,  
The Bible and French Novel,  
1885, oil, 25 1/4 x 30 3/4",  
collection  
Vincant W. van Gogh,  
Amsterdam.



to study if you like, just as much as I want to eat my bread." For a few months, he was employed at a bookseller's at Dordrecht; and at the time when he left the mental hospital at Saint Rémy, he was dreaming of painting a bookshop at night. "There," he said, "would be a subject that would go well between an olive grove and a cornfield—the seedtime of books."

Another parallel motive is that of the reading figure. Not only did Van Gogh himself treat that subject several times (as in the *Old Man Reading* and the *Novels' Reader*); but he made mention of it in the work of other painters, for instance Rembrandt. He had a predilection for the *Reading of the Bible*; he also mentions a certain print by Rembrandt "where a little fellow sits reading, also crouching with his head leaning on his fist, and one feels at once that he is absolutely lost in his book." He wrote also, and more than once, about a *Reader* by Corot, and a *Portrait of an Old Woman Reading* by Puvis de Chavannes; and he stressed the motive even when treated by such second- or third-rate artists as Meissonier or Besnard.

This concern for books and reading sets Van Gogh apart from most of his contemporary fellow-artists, who were suspicious or even scornful of literature. "There are so many people," he wrote to Emile Bernard in 1888, "especially among our pals, who imagine that words are nothing; but, on the contrary, it's as interesting and as difficult to say a thing well as to paint it, isn't it? There is the art of lines and colors, but the art of words exists too, and will never be less important." Elsewhere he wrote, this time to his brother, "One must learn to read, as well as one must

learn to see, and learn to live. . . . We know how to read, well let us read then!" Coming from a painter, such an apology for reading is curiously eloquent; the reason is that for Van Gogh, literature and painting were interrelated and equal in dignity. "If you can forgive a man for making a thorough study of pictures, admit also that the love of books is as sacred as the love of Rembrandt, and I even think the two complete each other. . . . To try to understand the real significance of what the great artists, the serious masters, tell in their masterpieces—that leads to God. One man has written or told it in a book, another in a picture."

Since this is the case, it is legitimate to establish between painting and literature all manner of connections and counterparts, and indeed this was Van Gogh's constant and systematic practice. For each great artist, for each great writer, he sought a duplicate in the other field. "How beautiful Shakespeare is! Who is mysterious like him? His language and style quivering with fever and emotion can indeed be compared to an artist's brush. . . . What Rembrandt has alone or almost alone, among painters—that tenderness in the gaze which we see whether it's in the *Pilgrims to Emmaus* or in the *Jewish Bride*, or in some strange angelic figure . . . that heartbroken tenderness, that glimpse of a superhuman infinite that there seems so natural—in many places you come upon it in Shakespeare." Van Gogh even pushed his system of counterparts to the point of establishing a double scale of parallel values, in which there is the same ratio between the first-rate painter or the first-rate writer as between the minor geniuses in their respective fields, and in which any artist, whatever his rank,

has so to speak his literary twin: Shakespeare "is as beautiful as Rembrandt, Shakespeare is to Charles Dickens or Victor Hugo what Ruysdaël is to Daubigny, and Rembrandt to Millet." Let us not forget, however, that if such analogies are permissible, it is because literature and painting are not separate domains; the difference lies in their means of expression, but what they have to express is the important thing. Consequently the languages are interchangeable, and one is justified in saying that "there is something of Rembrandt in Shakespeare, and of Correggio in Michelet, and of Delacroix in Victor Hugo . . . and in Bunyan there is something of Maris or of Millet, and in Beecher Stowe there is something of Ary Scheffer."

What books did Van Gogh read? As we can infer from this enumeration, all sorts of books; but above all the Bible and contemporary French novels. A chronologically arranged list compiled by Dorothy Miller from citations in his letters was included in the catalogue of the exhibition of Van Gogh's works held at the Museum of Modern Art in 1935. One remembers Gauguin's definition of Van Gogh: "A Dutchman whose brains had been seared by Daudet, the Goncourts and the Bible." One of his famous pictures sums up this double inspiration: it juxtaposes the Bible, opened at a definite place, Isaiah: 53, and a French novel, *La Joie de vivre* by Zola. This juxtaposition is of course intentional; Van Gogh was looking not only for a contrast in colors—an opposition between the broken white and the yellow-brown of the Bible and the lemon-yellow of the novel; he was looking also for moral contrast. The son of a minister, Vincent (who for some time had the ambition of becoming a preacher himself) would always remain a reader of the Bible; but there were also modern Bibles which teach the gospel of our times—and these are the French books. To his father, these were abominable; but to him, they too were sacred books, and Zola could challenge the venerable prophet; in fact, there is another canvas where the Bible has disappeared altogether, while next to a bouquet of oleanders Zola alone proclaims *la joie de vivre*. Zola was indeed one of the idols of Van Gogh, who constantly recommended to his brother the reading of his novels, "which I consider among the very best of the present time." He admired in Zola the vigorous analyst, "whose diagnosis is both so callous and so exact," and the great historiographer, who "did for French society under Napoleon III what Frans Hals did in painting for the Dutch Republic of the seventeenth century." As he wrote to Theo, "What we have read has come in the end to very near being part of us"; thus, Van Gogh absorbed his books in such a way that it was, for instance, under Zola's influence that he exaggerated the powerful character of his portraits, *The Postman Roulin* or *Père Tanguy*, "in which most people will see only caricatures." Further on we shall refer to still more impressive and definite examples of that influence.

Three other major novelists of the naturalistic school are represented in a single canvas: Guy de Maupassant by *Bel-Ami*, and Jules and Edmond de Goncourt by *Germinie Lacerteux*. Van Gogh admired Maupassant; he liked his jovial, rakish mood, and in accordance with his own system of classification tried to rate Maupassant in relation to Zola as a great painter in relation to one still greater. "What Van der Meer of Delft is to Rembrandt among the painters, he is to Zola among the French novelists." And he wondered



Vincent van Gogh, *Dr. Gachet*, 1890, oil, 26 1/2 x 22 1/2", collection S. Kramarsky, New York, courtesy Museum of Modern Art.

who, in his own generation of painters, could be considered the counterpart or the duplicate of Maupassant. In 1888, somewhat inebriated by the atmosphere of the South, he wrote from Arles: "The best thing to do here would be to make portraits, all kinds of portraits of women and children. But I don't think that I am the man to do it. I'm not enough of a M. Bel-Ami for it. But I shall be heartily glad if this Bel-Ami of the Midi . . . whom I feel to be coming, though I know it isn't myself—I should be heartily glad, I say, if a kind of Guy de Maupassant in painting came along to paint light-heartedly the beautiful people and things that there are here." "But I would rather wait for the next generation who will do in portraiture what Monet does in landscape, the rich, gallant landscape of Guy de Maupassant."

This reveals in a curious manner the ambitions that Van Gogh had conceived for modern painting. He wished his period to produce paintings comparable in quality to the masterpieces of contemporary literature, which he regarded as setting very high standards. He dreamed of "the pictures which must be painted to make present-day painting completely itself and raise it to a height equal to the serene peaks attained by the Greek sculptors, the German musicians, and the French novelists." Who is to paint those works? Is Van Gogh himself to be the Zola or the Maupassant of his generation of painters? No—as we have just seen, he draws back: "I don't think that I am the man to do it"; but he can at least prepare and open the way for these painters of whom he is dreaming. After all, "did not the Flauberts and Balzacs make the Zolas and Maupassants? So here's to—not us, but the generation to come." The role he assigned to himself was thus that of a precursor.

The Goncourts, again, were among Vincent's favorite writers. He admired them not only as art critics, but as painters of modern life, and particularly of the modern woman; he "feels to the marrow the beauty of their feminine analysis"; he would like to emulate them. Speaking of his self-portrait in "ashen and grey rose tones," he expresses doubt that it would have been effective in black and white, and asks, "Would *Germinie Lacerteux* really be *Germinie Lacerteux* without the color?" The same novel is to be found on the table in the *Dr. Gachet*, together with another one equally dear to Cézanne and Van Gogh: *Manette Salomon*, a novel centered around the studios of contemporary artists. In still another canvas, next to Richepin's *Braves gens* and Zola's *Bonheur des dames*, we see still another novel of the Goncourts: *La Fille Elisa*, the story of a prostitute.

Gauguin has told us an anecdote about Van Gogh and *La Fille Elisa*. It was during the winter of 1886, in Paris; Vincent had been starving for several days—but, through a miracle, he had just sold one of his canvases for five francs. He came out of the art dealer's, clutching the coin in his hand, when he was accosted by a girl of the street. "Van Gogh," Gauguin relates, "had kept up with French literature. He thought of *La Fille Elisa*, and gave his five-franc piece to the poor girl." Gauguin's interpretation is cynical; Vincent did not need a literary incentive to perform a deed of charity; but it is true that very often he did think in literary terms, and his very emotions seemed to come to him through the filter of literature. The profound affection which linked him to his brother was sometimes expressed or transposed on a literary plane, for instance, while he was reading *The Zenganno Brothers*, wherein Edmond de Goncourt, by telling the tragic story of two circus acrobats, had symbolized precisely his intimate collaboration with his brother Jules, interrupted by death. Vincent wrote to Theo that if he knew this story, "You will know that I dread more than I can tell you lest the effort of getting money will exhaust you too much." One of the episodes most significant in this connection was his visit to the Montpellier Museum with Gauguin in 1888. Van Gogh was startled by Delacroix' *Portrait of Bruyas*, which he described a little later in the following terms in a letter to Theo: "... a gentleman with red beard and hair, uncommonly like you or me, and made me think of that poem of de Musset:

Partout où j'ai touché la terre  
Un malheureux vêtu de noir  
Auprès de moi venait s'asseoir  
Qui me regardait comme un frère.

It would have the same effect on you I am sure." Thus, Delacroix brings back a reminiscence of Musset, and the brotherly affection becomes enriched with poetic overtones.

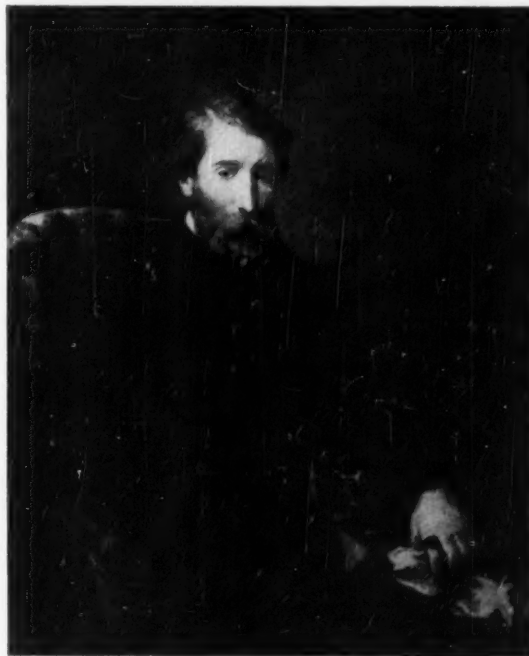
Van Gogh in this manner often associated literature with life in the most natural way, and even when it came to expressing his strenuous artistic labor, his stubborn struggle with a rebellious nature, he borrowed a simile from Shakespeare: "It is," he said, "like the *Taming of the Shrew*." Sometimes he identified himself with a literary character (as was the case also with Cézanne, who thought of himself as a reincarnation of Balzac's hero, Frenhofer). For instance, he compared himself to one of Huysmans' characters, Cyprien, a painter who dreamt about pictures instead of painting them: "I wonder when I'll get my starry

sky done, a picture which haunts me always? Alas! alas! It is just as our excellent friend Cyprien says in J. K. Huysmans' *En Ménage*: 'the best pictures are always those one dreams of when one is smoking a pipe in bed, but which never get done.'" As for Gauguin, according to Vincent he too was a character from a novel. "One day, when he was in a cheerful mood, he declared that this blusterer, this braggard of a Gauguin was the *Tartarin of painting*."

Let us now see whether it is possible to detect in a particular picture by Van Gogh a literary element or ingredient. We must not look, of course, for any direct illustration of the books he read, but rather for a more or less conscious reflection of his readings. One day, having painted an old coach in the yard of an inn, he wrote to Theo: "Do you remember that wonderful page in *Tartarin*, the complaint of the old Tarascon diligence? Well, I have just painted that red and green vehicle in the courtyard of an inn." So the actual model was confused with the memory of a reading; the same thing happened to Cézanne, who after having portrayed *An Old Woman with a Rosary*, suddenly realized that he had pictured one of Flaubert's characters, the old servant in *Madame Bovary*.

Some literary influences, however, make themselves felt in a more subtle manner. While Vincent was painting Madame Ginoux, he was still under the Japanese spell cast not only by prints, but by Pierre Loti's *Madame Chrysanthème*, which accounts for the *Arlésienne*, too, looking somewhat like the *Mousmé*; the latter portrait he had explained in a letter thus: "If you know what a 'mousmé' is (you will know when you have read Loti's *Madame Chrysanthème*) I have just painted one. . . . A 'mousmé' is a Japanese girl—Provençal in this case—twelve to fourteen

Eugène Delacroix, Alfred Bruyas, 1853, oil, 45½ x 35", Musée Fabre, Montpellier, courtesy Fogg Museum.





Vincent van Gogh,  
Night Café in Arles,  
1888, oil, 29 x 35",  
collection Stephen C. Clark,  
New York,  
courtesy Museum of Modern Art.

years old." Again it was Loti who was indirectly responsible for the famous *Woman Rocking a Cradle*, for that picture (which on the surface is only the portrait of good Madame Roulin) contains a suggestion from *Pêcheur d'Islande*, thus justifying its title. In a letter to Theo, Vincent himself has explained that a conversation with Gauguin about the loneliness and melancholy of Icelandic fishermen had given him the idea of painting such a picture, for it seemed to him, "that sailors, who are at once children and martyrs, seeing it in the cabin of their boat should feel the old sense of cradling come over them, and remember their own lullabies."

In the same way, Vincent explained the deep meaning of the *Night Café in Arles*. In that picture, "I have tried to express the idea that the café is a place where one can ruin one's self, run mad, or commit a crime. So I have tried to express as it were the powers of darkness of an *assommoir*, by soft Louis XV green and malachite, contrasting with yellow-green and hard blue-greens, and all this in an atmosphere like a devil's furnace, of pale sulphur. And all under an appearance of Japanese gaiety, and the good nature of Tartarin." Here are two more literary reminiscences in addition to *Tartarin*: Tolstoy's *Power of Darkness* and Zola's *L'Assommoir*. There is something still more significant, however; Van Gogh tells us that he did not care for the picture, which looked "exaggerated, atrociously ugly and bad," until he came to read an article on Dostoevsky; then he suddenly got the feeling that, on the contrary, pictures of that sort "are the only ones which appear to have any deep meaning"; in other words, Dostoevsky brought him his justification.

It is hard to conceive that Vincent's landscapes might have been influenced by literature to any degree; yet even there, his vision and interpretation of nature were affected

by his readings. While he was in Saint Rémy, he read a novel by Edouard Rod, *Le Sens de la vie*, which failed to impress him except for a description of the Alps; some time afterwards, he informed Theo that he had painted a landscape on the basis of that description. Actually, however, this landscape is not an imaginary one: it represents a hilly district in the vicinity of the hospital; but to Van Gogh, it seemed to resemble that described in the book. Once more we witness this strange confusion in the artist's mind between literature and reality.

Important as they are for our understanding of the genesis of Van Gogh's works, these literary substrata are still not the most important. Deeper still, we can distinguish a current which runs all through these works, namely, the will to transmit a message.

Let us go back to the Bible. The Bible, for Van Gogh, meant essentially the Gospels, the culmination of the Old Testament; for in Christ, and Christ alone, is consolation to be found. "It is undoubtedly wise and just," he wrote to Emile Bernard, "to be moved by the Bible. . . ." Yet he painted no religious pictures, because "Christ, as I feel him, has only really been expressed in paint by Delacroix and Rembrandt" (let us recall at this point that Vincent copied Rembrandt's *Lazarus* and Delacroix' *Pietà*); "after that there's Millet, who painted (not Christ himself, but) Christ's teaching."

That is what he, in turn, wanted to do; instead of illustrating the Gospels or representing biblical episodes—a thing which Millet did very seldom—to express the *spirit* of the Gospels. "There are other means of attempting to convey an impression of anguish without making straight for the historic Garden of Gethsemane; and to convey something gentle and consoling it is not necessary to portray the figures of the Sermon on the Mount." It is enough to show



the suffering of the common people—the common people of today; instead of trying to reconstruct by imagination the biblical past, one must attach oneself to the miseries of the present time.

That is exactly what the modern Bibles did—all the French, English, American and Russian novels. On the table in front of his *Arlésienne*, Van Gogh placed two of these books of charity: Dickens' *Christmas Carol* and Harriet Beecher Stowe's *Uncle Tom's Cabin*. These were two of his favorite books. Of the *Christmas Books* he said, "There are things in them so profound that one must read them over and over"; and about *Uncle Tom's Cabin* he declared: "I love this book, there is so much slavery in the world." To denounce misery; that is what Michelet had done, and George Eliot and Carlyle and Zola and Richépin: "all these men and women who may be considered to stand at the head of modern civilization, and who call on all men, whoever they are, who bear a heart in their bosom." Misery—Van Gogh knew what he was talking about, as one among those who had "taken a free course at the great University of misery"; he had known the humblest toilers of this world, the miners of the Borinage, the plowmen of Brabant, "all those who wear the stigmata of a whole life of struggle, borne without flinching ever." In Paris one autumn evening, having admired Notre Dame, splendid among the chestnut trees, he added this astonishing remark: "But there is something in Paris more beautiful than the autumn and the churches and that is: the poor."

The artist, too, has a social mission. Millet realized it, and that was why Van Gogh considered "not Manet but Millet to be that essential modern painter, who opened new horizons to many." A great part of his own work was dedicated to man's toil and suffering; from that point of view, it is parallel to the work of the novelists and sometimes inspired by it. He wrote to his brother that among some studies he was sending him, Theo would find "a head which I painted involuntarily after reading *Germinal*." Continuing to describe his drawings, he quoted the last paragraph from Zola's novel: "You will find a variation among them—profile—a background of 'the flat plain of beet fields under the starless sky of a night of ink-black obscurity.' Standing out against this, the head of a *hercheuse* or *scéléruse* with an expression as of a lowing cow, a figure from 'The earth was pregnant with a race of men who sprang forth, a black avenging army, germinating slowly

Vincent van Gogh, *Two Peasants*, 1883-85, wash and black chalk drawing, 8 x 12", Kröller-Müller Foundation, Otterlo.



Vincent van Gogh, *L'Arlésienne* (after a drawing by Gauguin), 1890, oil, 26 x 21 1/2", collection Dr. & Mrs. Harry Bakwin, New York, courtesy Museum of Modern Art.

in the furrows, growing towards the harvest of centuries to come; and this germination would soon overturn the earth."

Sometimes the link with the literary text is less obvious, but then he has revealed it himself. One day in 1882, for instance, he made a drawing of a half-nude figure, a strange woman with a haggard expression, and gave to it the English title *The Great Lady*. It is based on a poem by Thomas Hood, the *Song of the Shirt*. "There is a poem by Thomas Hood," he wrote, "in which he tells of a rich lady who cannot sleep at night because during the day when she went out to buy a dress, she saw the poor seamstress, pale, consumptive, emaciated, sitting at work in a close room. And now she is conscience-stricken about her wealth, and starts up anxiously at night. In short, it is a slender pale woman figure, restless in the dark night."

Of the same period there is another figure of a woman, equally pathetic, to which he again gave an English title—*Sorrow*. The story of that figure is a revealing one, which uncovers once more the deep intertwining, in Van Gogh, of literature and life. The woman who sat as the model was the poor, starved, pregnant woman with whom he lived in The Hague. "For my part," he said, "I always felt and will feel the need to love some fellow creature, in preference an unhappy, forsaken or lonely creature. . . ." At the bottom of the drawing appears a sentence which fits very well with this sentiment: "How is it that on the earth there can be a lonely, forsaken woman?" This sentence, however, is a quotation; it comes from a book by Michelet, *La Femme*, a sequel to another book, *L'Amour*. That book, which he had read as early as 1874, made a tremendous impression on the young Vincent. Michelet appeared to him as an apostle, advocating pity for this victim of modern





Vincent van Gogh, *Sorrow*, 1882, black crayon drawing, collection Vincent W. van Gogh, Amsterdam.

society—woman. "This book," he wrote, "has been a revelation to me as well as a Gospel at the same time." According to Michelet, the nineteenth century was the century of woman's misery, abandonment and despair; man's mission was to liberate her, to free her from all the servitudes that oppress her. Now Michelet, who inspired Van Gogh, had in turn been inspired by a work of art which he used to symbolize his thought, as he himself tells us:

You know in the Louvre, that group of Puget, *Perseus Delivering Andromeda*. The great sculptor represented, through his whole life, unfortunate prisoners; such is little Andromeda. Perseus has just killed the monster which was about to devour her; with one finger, he lifts the heavy chain from which she was hanging. The poor girl, half dead with terror, does not even know where she is, nor who is liberating her. A charming and passionate work—somewhat absurd, too. Puget was so eager to make the girl pitiful that he made almost a child of her, a child with the figure of a woman; she seems to be of a different race than her liberator. Nonetheless, the great artist fulfilled his purpose, because he achieved an effect of pity and love. All those who see that group feel like saying 'What a happy man, this Perseus! I wish I had been there, to save the little girl.'

Happy the man (Michelet solemnly concludes) who liberates a woman, who frees her from the physical fatality to which Nature condemns her, from the weakness which is her lot in her loneliness, from so many chains, and miseries.

Thus Puget's *Andromeda* is woman liberated; Van Gogh's poor creature is woman awaiting her liberation. Through Michelet, an unexpected link appears between the baroque, mythological sculpture and the bare, realistic drawing of the modern master.

Although during a crisis of religious fervor Van Gogh wanted to destroy his books, Michelet remained for

him a major influence. He read his other works, *Joan of Arc*, *The French Revolution*, *The Bird*, all books "written from the heart in simplicity and meekness of mind." In one case, however, the influence appears particularly striking, although somewhat enigmatic. In one of his letters of 1878, Vincent mentioned passages from Michelet which had a special appeal for him; among them is one called "Autumnal Aspirations," and he even quotes the beginning of a sentence, "I see yonder a lady." "Autumnal Aspirations" is the title of a chapter in the book *L'Amour* which we have previously mentioned. Here is the end of the sentence and the rest of the page:

I see yonder a lady (the one whom this book found in her youth, and has accompanied to her declining age), walking pensively in a small garden; it is already stripped of its blossoms, but sheltered, like those we see behind our cliffs in France, or in the lowlands of Holland. The exotics have already been placed in the green-house. The fallen leaves have unveiled the statues near them, which afford increased pleasure now that the flowers are gone. These are simple luxuries of art, which somewhat contrast with the very simple yet modest and dignified toilet of the lady—a blond or grey silk, relieved only by a lilac ribbon. . . .

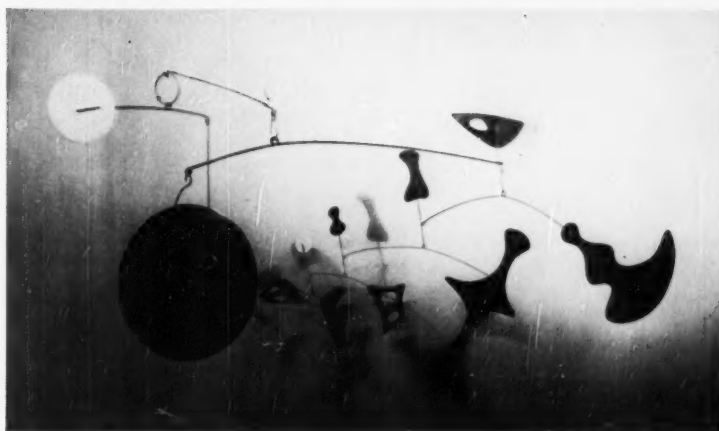
She reaches the end of the walk and turns round. We have now an opportunity to observe her. But have I not seen her already in the museums of Amsterdam or The Hague? She recalls to me one of Philippe de Champaigne's ladies—one who took possession of my heart at first sight, so frank yet so chaste, intelligent but simple-minded, having no subtlety with which to keep clear of the snares of the world. This

(continued on p. 306)

Puget, *Perseus Delivering Andromeda*, 1681, marble, The Louvre, Paris, photograph Giraudon.



Alexander Calder,  
Dispersed Objects with Brass Gong,  
1948, mobile, Buchholz Gallery,  
courtesy Museum of Modern Art.



LIBBY TANNENBAUM

## Notes at Mid-Century

**I**N the art of all the countries of Western Europe, the second quarter of the twentieth century has been a period of *détente*, of falling off from the extraordinary creative dynamics of the late nineteenth and early twentieth centuries. There are many reasons for this, and surely the first of these has been the waste of long war, but it is not impossible that some slackening would have taken place even without it. A whole new language of expression was shaped in the first quarter of this century; an unusual outburst of energies searched and experimented, boldly tracing the outlines of dozens of new "isms," inventing forms which could describe a physical world in which matter was no longer substantial, and a psychological world whose complexities were for the first time systematically probed.

Artists have been left with the less dramatic task of learning to employ this new idiom. Most of the "isms" have been pursued into blind alleys, and the difficult integration of what remains is only beginning to be achieved. Abstraction has given us the new shapes of a machine age, of things seen through the telescope and the microscope, of a strange new space in which time is a dimension, of a new kind of matter which is all electrical energy. Surrealism has liberated the imagination, released the secrets of the automatic, given us a new set of symbols and affective graphic devices. The present expressionist emphasis tends to bring these two together for the creation of a new art with its limits of matter and manner vastly extended. The immense impact of the work of Paul Klee on younger painters is a measure of his significant and exquisitely sensitive use of new ways to say new things. This is again part of the enormous power of Picasso's *Guernica*, in which the artist has created a feeling monument out of his researches—and monuments, after all, are the important business of art.

During this same quarter century which is now drawing to its close, the United States may be said to have crys-

tallized and to have become more conscious of its present character as one of the foremost world powers, and we have begun to feel strongly an obligation to produce a national art concomitant with this power. American art, like the American people, has been compounded largely out of the various European cultures. Our distinctive genius is by and large a practical and technical genius, and not only our painters but our writers as well have shown an embarrassing or even alarming tendency to gravitate back towards Europe. Given our particular and short history, it is indeed conceivable that we have become the primary power in the West without producing a primary art; it is only because we measure ourselves against the countries of Western Europe that we feel awkward about this. Art is not national power but national consciousness, and this we are still only beginning to develop.

There are certainly specific elements in American art that arise from the kind of life the artist, like everyone else in America, leads. There is, first, the ever overweeningly present photograph, illustration and cartoon, constantly compelling and debasing the eye from the fantastic bulk of newspapers and magazines, billboards and movies. It is this that forms the real academic base from which our art has to depart. If the contemporary Italian painter must overcome the renaissance, and the contemporary Belgian painter Rubens, the American painter has to overcome the news photograph and the *Saturday Evening Post* illustration. In the absence of any strong tradition in the arts, the illustration of the unique and powerful American press has become the typical American expression, and the struggle to create an art from such a point of departure is a fierce one.

It is significant that in the strong effort of the 'thirties to assert an American art tradition, critics tended to try to amalgamate such a tradition out of the realistic Colonial portraitists, or out of Eakins and Homer, with artists like

Whistler and Ryder unassimilated as somehow un-American or irrelevantly romantic. The corresponding wave of aggressively nationalistic painting—the “American Scene” and Regionalism—produced little more than journalistic reportage, and this movement seems now to have lost much of the popularity it had in the 'thirties.

Whatever its political attitude towards American capitalism, “Social Realist” painting accepted the forms, the dominance of the photograph, the illustration and the cartoon, of the nationalist and regionalist realism of the 'thirties during which it also flourished. Of this group, Ben Shahn's is the only reputation that has grown rather than faded with the years, and Shahn has given up social realism for a somewhat manneristic style, which however sincere and even warmly ingratiating lacks some deeper propelling impulse of conviction or necessity. Only in the paintings of Edward Hopper does American realism come alive; it comes alive in him through some unstated but implicit personal romanticism, a deeply felt and communicated mood of twilight and night, of loneliness and hopes unrealized.

The second identification of the American way of life that strikes one is the machine. The automobile, the refrigerator, the washing-machine, the pressure-cooker, the pop-up toaster, the orange squeezer, the vacuum cleaner—these and a hundred other gadgets are part of the daily life of the typical American household. They are perhaps the real poetry of America, what stirs its imagination and what it ultimately lives for. The streamlined shape, precise, neat, smooth, and divorced from any justification of utility or meaning, has become the American criterion of beauty.

It is a curious fact that the branch of our painting that celebrates the machine world and machine shapes should be one of the most directly and immediately indebted to European sources; that the poetry of the machine should first have been sensed not here, but rather by the futurists against the strongly contrasting background of Italy, and again in France by such artists as Léger and Héliou. American painting of machine shapes, using all the

vocabulary developed in Europe, tends to vitiate this into the merely decorative. But if the painting seems static, the mobile sculpture of Alexander Calder is perhaps the most important American contribution of these years. Ingenious, witty and altogether ebullient, his wire and metal shapes in motion seem to incarnate what is most positive in the American spirit. One would like to point out that in his break with the whole past conception of sculpture as inert matter, Calder embodies the new sense of matter as all electrical movement—but this idea seems pretentious in relation to Calder, who delightfully is never pretentious.

This is an art that celebrates American life; it is proud of the specifically American technical contribution. A large portion of our serious work is not. Surrealism in Europe itself is quite dead, and we ourselves have failed to produce a single important artist of this genre, but nonetheless it permeates an immense range of American expression. Advertising wears its clever adaptation of shock techniques; unimaginative realistic painters use to good advantage a device like the isolation of the object to communicate a sense of life as a mystery only vaguely sensed; a whole school of our younger painters withdraws from event into the privacy of automatism in an effort to extricate themselves; from the allegory of Peter Blume to the swarming realism of Albright, our art, though not specifically surrealist, wears its discomforting stamp.

Albright's fantastic super-realism reaches to expressionism's distortions, and actually his art has much in common with that of Hyman Bloom, the most arresting painter in Boston's strange flowering of expressionism. Like Albright, Bloom is obsessed with the mysteries of flesh—flesh as the material of life and death, and carrying the one within the other. Albright's macabre world of decomposition is terrible and tragic and utterly final; Bloom's world, no less tragic, is alive with color, and he seems to be trying to find some triumphant assertion of the spirit. Each of these artists has discarded fashionable styles and fashionable subjects to give form in a vividly personal expression to

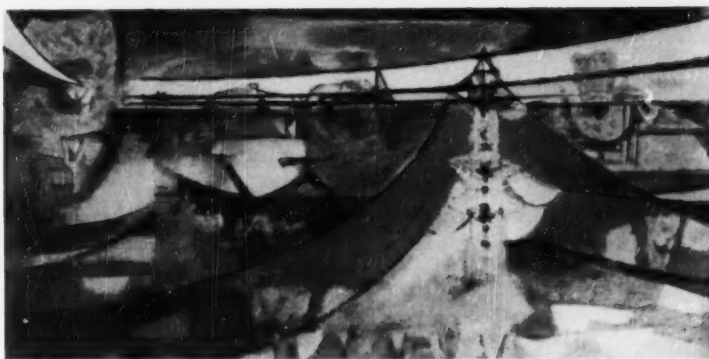
Ivan Le Lorraine Albright, *Fleeting Time Thou Hast Left Me Old*, 1930-31, oil, 30 x 20", Metropolitan Museum of Art.



Hyman Bloom, *Child*, 1945, oil, 48 1/2 x 34", collection Mr. & Mrs. Richard Loeb, Hampton, N. J., photograph Brenwasser.



Lee Gatch, *High Tension Tower*, 1945,  
oil, 20 x 40", collection Edward Root, New York,  
courtesy New Art Circle.



ideas that have become the texture of American experience in this atomic age.

The artist is outside the main current of American life; he is not called upon to give form to the pattern of experience, either national or individual; and it is one of the conditions of our time that no universal pattern exists. In Bloom and Albright, he gives it as the alien, in isolation, gratuitously. It is no wonder that for the most part our art explores smaller or more private corners of experience.

In the hands of Loren MacIver and Lee Gatch a more delicate expressionism illuminates the moment with quick perception, a narrower world than that of Bloom and Albright but no less profound. Both are influenced by post-cubist European developments, and MacIver particularly by Klee; yet each has created a distinctive and reassuring little world in which the important happenings are the children's game, the clown, the parade on a bright day.

This is an evocative and lyrical art, and so too is that of Pacific Coast painters Mark Tobey and Morris Graves. Facing towards the Orient rather than towards Europe, theirs is an art of mood, a mystical pantheism in which the small bird or the tangle of grass in a field makes the air tremble with a cry or a movement that seems to come from the earth itself.

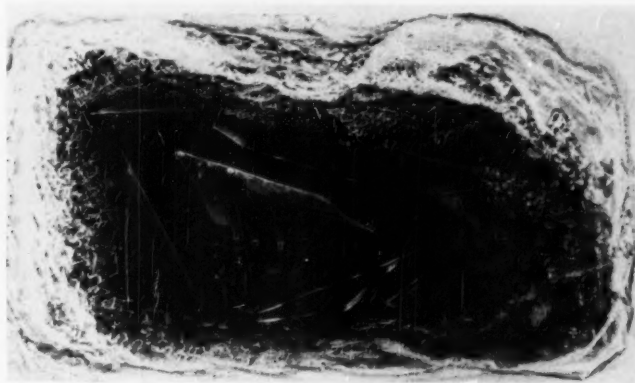
Actually, the strong influence of Japanese prints on Western painting in the latter part of the nineteenth century was only a thin hint of what "One World" and the "Imaginary Museum" of Malraux are likely to mean in terms of

a final assimilation of the cultures of East and West. In recent American painting we have taken another and far more substantial step. And if Tobey and Graves on the Pacific Coast have had direct and deliberate contact with the art of China, the rapidly increasing and increasingly articulate free-form, calligraphic "abstract expressionist" group on the East Coast have come by their orientalism via a curiously devious and unmarked route—by Kandinsky out of Hofmann.

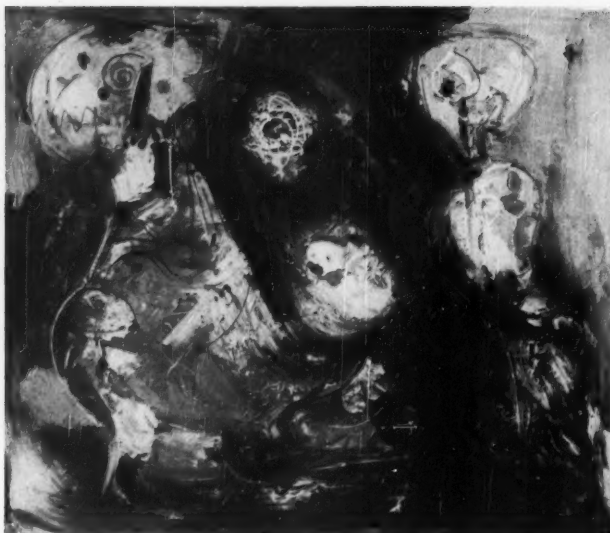
Kandinsky—who may himself be considered Asiatic inasmuch as he was Russian—was quite consciously attracted to oriental religions through Madame Blavatsky's Theosophy, and these premise his *Art of Spiritual Harmony*. His pupil, Hans Hofmann, whose teaching has been so important an influence in this country, has recently been quoted as saying, "At the time of making a picture, I want not to know what I'm doing; a picture should be made with feeling, not with knowing." But it is interesting to note how many of Hofmann's pupils and followers in this country (who perhaps truly constitute his school) seem to bypass the modest qualification implicit in that "I want not to know . . ."; they insist that they do not know.

This school has achieved the magnitude of a movement in this country only during the recent war and post-war years, and as such, it is a curious antithesis of post-World War I Dada. Actually Dada had a strong intellectual purpose. It was anxious to destroy the old clichés of beauty, dignity and convention, and these fell before its witty and

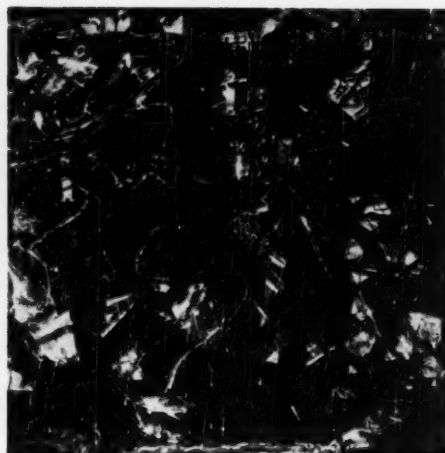
Morris Graves, *Little Known Bird of the Inner Eye*,  
1941, gouache, 21 3/4 x 36 3/4",  
Museum of Modern Art.







Hans Hofmann, *Apparition*, 1947, oil, 48 x 58", University of Illinois.



Ben Culwell, *Men Fighting and Stars in the Solomons*, 1942, watercolor and gouache, 8 x 8", Museum of Modern Art.

bitter onslaughts. Now the Mona Lisa has indeed been conquered by the mustaches, and certain of our painters lately seem to be engaged in an effort to reduce themselves to a primal, mystical, almost fetal sensibility. An extraordinarily personal configuration—as personal as handwriting—is often achieved, but it is writing without words, the trace made but nothing written, a private orgy of personality that almost approaches Zen Buddhism (which, however, did not hold with the public exhibition of pictures). The Dada anarchy is indeed reached, but automatism itself may become pretentious, and the size of certain recent canvases seems almost a measure of their self-importance.

But if there are the personal styles, there is also a broader configuration, and it is phenomenal how, representational or non-representational, a characteristic mesh of knotted lines twists its way through so much of our recent American painting. This is true of Ben Culwell's *Men Fighting and Stars in the Solomons* no less than it is true of the paintings of Pollock and DeKooning or Graves and

Tobey. Not since a thousand years ago when popular superstition expected the first millennium to end the world has the prospect for the West seemed so oppressive, and this web is perhaps the graphic symbol of the situation in which we find ourselves.

We have all of us been more or less attracted by the idea that nations wax strong, then grow feeble and finally die as does the individual man. We have been looking for an American art that should be all youth and courage with a heroic pride in events. But although we have an American art, it is not always altogether what we expected. It is Calder, the engineer of playthings for the winds; but it is also Albright and Bloom and Culwell preoccupied with death; Gatch and MacIver and Graves and Tobey with the quiet poetry of the small event; Pollock, Baziotes, Rothko, and a whole school drowning event in sensation. It is not a realistic but a romantic art; it is not the proud art we looked for, but it is nevertheless often an art of which we can be proud.

Jackson Pollock, *Number 8*, 1949, oil, 34½ x 71", collection Mr. and Mrs. Roy R. Neuberger, New York, photograph John Venable, courtesy Betty Parsons Gallery.

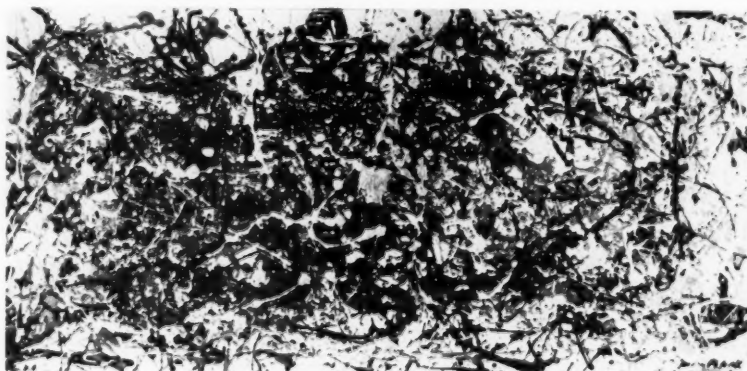




Fig 1. Memorial Hall (from Album of the International Exhibition at Philadelphia, New York, 1876).



CLAY LANCASTER

## TASTE AT THE PHILADELPHIA CENTENNIAL

*NOTE: The Philadelphia Museum of Art is currently celebrating its Diamond Jubilee. On this occasion it is appropriate to cast a retrospective glance at the Centennial Exposition of 1876, which gave birth to that museum—the first in America to be open free to the public at all times.*

THE International Exposition of 1876 in Philadelphia, commemorating the hundredth anniversary of the Signing of the Declaration of Independence, was by no means a new human activity, either in that it was an exposition—of international scope or otherwise—or in that it was held in celebration of a memorable occurrence.

Since remote antiquity, fairs had been arranged periodically for the twofold purpose of exchanging goods, often of foreign importation, and of bringing people together to enjoy the pleasures of gregarious abandon. The date selected usually corresponded with that of some religious holiday or national event. The Greeks instituted fairs in conjunction with popular assemblages for political purposes, as did the Romans later. Introduced into France as early as the fifth century, and into the various other western European countries shortly thereafter, fairs were attended by throngs of people for such diverse purposes as selling produce, purchasing trinkets or slaves, or viewing a fragment of the "True Cross" or other mystic rarities placed on display to entice the curious. Merchants from Persia and Armenia rubbed silken shoulders with linen-clad ones from Belgium or the British Isles. The crowned heads encouraged and promoted fairs as a means of keeping the common people—particularly the artisans—abreast of what was going on in the rest of the world.

It was a like purpose that later gave rise to the industrial exhibition, a forerunner of which, sponsored by the London Society of Arts, was organized in 1753 and functioned from the following year onward. The first Industrial Exhibition proper was held in Paris in 1798. During the next half-century, similar enterprises were presented at Manchester, Leeds, Birmingham, Dublin, Ghent, Berlin and Vienna. These are said to have had enormous effect upon the arts and manufactures of their respective countries.

A new note was struck in the Crystal Palace Exhibition in Hyde Park in 1851. The London Society of Arts, with Albert, the Prince Consort, occupying the presidential chair, was responsible for the construction of Sir Joseph

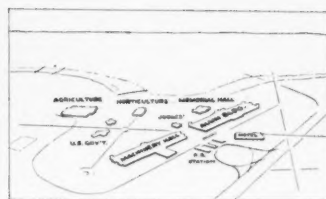
Paxton's Crystal Palace, which was reckoned the culminating glory of the Society's active career. Here, within an intricate network of slender iron rods and sheets of clear glass, a vast volume was conditioned for the placing of quantities of all types of objects in the full light of day for all the world to see. Out of approximately 17,000 exhibitors, 6,566 were foreigners. From the point of view of the attention it attracted, to say nothing of its financial success, this exhibition was acclaimed a tremendous triumph. Its intrinsic accomplishment was considered to be the awakening of the public to the real character and importance of the relationship of the arts to industry.

As was to be expected, the transparent structure of the London Society of Arts led to a vogue of crystal palaces elsewhere during the next few years. The Cork Exhibition of 1852 was housed in a glass gallery abutting a masonry façade. The Dublin Exposition of 1853 was accommodated in a metal-framed glass house of composite domed and vaulted forms. And in 1854, the Exhibition at Munich sported a gigantic castle of transparent walls recalling the original Crystal Palace. On these shores, there had been built for the American Industrial Exhibition of 1853, on "Reservoir Square" (now the site of Bryant Park behind the Public Library) in New York City, our own version of the Crystal Palace—a brightly lit octagonal hall with Greek-cross superstructure focused on a vast dome at the center, and tall minarets placed at the outer angles. Messrs. Carstenson and Gildemeister, the architects, erected this glass-walled cage spanning an area of 170,000 square feet—rising to the height of a fourteen-story building—for the Association for the Exhibition of the Industries of All Nations, a private enterprise.

If nineteenth-century America were a bit self-conscious about its youth, it allayed the complex by borrowing its art expression from lands well steeped in traditions, and as early as 1832 announced with considerable gusto the hundredth anniversary of the birth of its native-born First President. To reckon years in three figures meant to be



Fig 2. Bird's eye view of the International Exhibition (from Album of the International Exhibition at Philadelphia, New York, 1876).



well rooted. The Civil War was hardly ended before individuals began to look forward to the approaching centennial of the nation. In 1869, the Franklin Institute and Academy of Fine Arts of Philadelphia officially memorialized Congress in favor of an international exhibition for celebrating the centenary of American independence, to be held seven years later at the birthplace of our independence, Philadelphia. Although the city fathers almost immediately appointed a committee to work on the proposed celebration, the petition was not considered in Congress until the 1870-71 session. The outcome was the formation of a commission composed of one delegate from each state to handle proceedings. The project was to be supported primarily by a corporation of subscribers, plus government appropriations. On July 4th, 1873, a tract of two hundred and thirty-six acres, admittedly the most beautiful section of Fairmount Park, on the west bank of the Schuylkill River, was set aside for the fairgrounds; and the Secretary of State, on behalf of the President, invited the world powers to participate. Formal acceptance was received from thirty-five nations of Europe, South and Central America, Africa, Asia and the Islands of the Pacific. Most of the states and many private concerns also signified their willingness to participate. The time was now ripe to consider the physical aspects of the exposition.

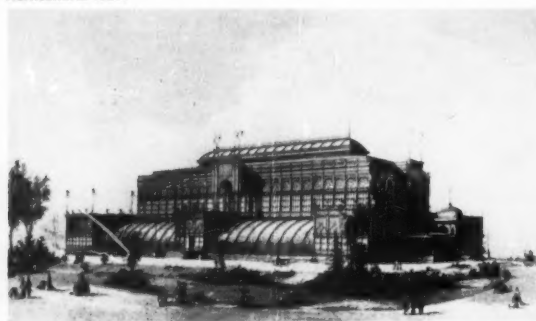
The original thought had been to erect a single structure covering forty-four acres, in addition to a Fine Arts Hall, an idea in line with the tradition of the crystal palaces—the largest of which to date had been the series of concentric oval galleries enveloping an area a little upward of thirty acres, built on the Champs de Mars for the Paris Exposition of 1867. The surrounding park at Paris,

however, featured numerous exotic pavilions from various parts of the globe, so that there had been of late a precedent for breaking away from the single enclosure. The Philadelphia Centennial Commission reconsidered the needs of the project and decided to erect separate buildings for the various types of exhibits.

The largest halls were the Main Exhibition Building and the Machinery Building (the first slightly greater, the second somewhat smaller in size than the famed London Crystal Palace). They were on an axis with, and to either side of, the entrance plaza, planned with walks radiating from a fountain group by the French sculptor Bartholdi, the torch-bearing arm of whose Statue of Liberty was also to be seen at the fair by the lake. The two large buildings were long, rectangular, glass-enclosed piles (Fig. 2), not unlike the Munich Exposition Building of 1854. Next in size was the Agricultural Building, a sort of "cardboard-gothic" conservatory, placed diagonal to the first two, a few hundred yards to the north. In front, and similarly oriented, was Horticulture Hall (Fig. 3), made distinctive with "Mauresque" (explained in the guidebooks as Moorish architecture of the twelfth century) touches. A Latin-cruciform edifice midway between the Machinery and Agriculture Buildings housed the exhibition of the United States Government. The art collection was sheltered back of the Main Building in Memorial Hall and in an annex directly behind the latter. Memorial Hall (Fig. 1) presented a foretaste of the architecture of the Chicago World's Columbian Exposition of 1893. Respectively opposite the Main Entrance and across from the Government Building were the Judges' Hall (Fig. 4) and Women's Pavilion—bracketed, wooden extravaganzas that give us our first real indication

Figs 3 and 4 from Album of the International Exhibition at Philadelphia, New York, 1876.

Horticultural Hall.



Judges' Hall.



of the popular architecture of the time. The balance of the buildings at the fair may be classified as those erected for the trophies of foreign governments or states of this country, buildings for refreshment and entertainment, and certain miscellaneous structures, including the various manufacturers' bazaars and pavilions.

When the Centennial formally opened on May 10th for the six-months' festivities, not all the smaller structures were completed. The visitors streamed into the two gigantic glass buildings nearest the gates, there to meander blissfully among the products of machinery or industrial arts displayed in confused conglomeration, each exhibit in utter disregard for the merits of the adjacent display (Fig. 6).



Fig. 5. Vestibule of Memorial Hall (from Norton, Illustrated Register of the Centennial Exhibition, Philadelphia, 1876).

From these items, the guests' attention might be claimed by the carved totem poles of the American aborigines in the United States Government Building, or by some of the materials illustrating "the functions and administrative faculties of the government in time of peace and its resources as a war-power," in the same hall. Next, a stroll along the Sunken Gardens on Fountain Avenue towards Horticultural Hall would be in order, to whet one's appetite for enjoying the tropical wonders of that fanciful Alhambra. The crystal cathedral of Agriculture then lured the visitor to discover that here were to be found more products than plants. Tiring of such overwhelming volumes, the sightseer might care to indulge himself in witnessing the contents of pavilions of less massive scale—the Shoe and Leather Building west of the turnstiles, the Carriage Exhibition and the Photographic Gallery north of the Main Building; or perhaps he would prefer to appease his appetite by walking a little further to the odoriferous Vienna Bakery.

The most striking building in this vicinity was the fine arts center, Memorial Hall, the one large construction at the Centennial that made any pretense of resembling a permanent piece of architecture, since it was to be kept open after 1876 as a Museum of Art and Industry for the improvement and enjoyment of the people of the Commonwealth. Its classic façade was surmounted by cast-zinc figures, the central superstructure crowned with a glass and



Fig. 6. Interior of Main Exhibition Building (from Norton, Illustrated Historical Register of the Centennial Exhibition, Philadelphia, 1876).

iron dome. The interior equaled the ornate exterior. A monumental foyer set the mood for beholding the artistic treasures on view (cover and Fig. 5). The galleries were allotted to the various countries, which made the most of their space by piling picture on top of picture, frame touching frame, up to and above the cornice. Sculpture and oversized urns on pedestals offered the spectator momentary esthetic enjoyment or a prop and armrest for leisurely contemplation of the wealth of masterpieces surrounding him. Although large placards interspersed among the paintings admonished the art-lover, "Do Not Touch with Canes or Umbrellas," an occasional jab was known to punctuate a learned explanation or heated discussion. In this solemn depository of paintings and sculptures were to be seen oils depicting the world's revered national scenes and dramatic historical events, and meticulously carved marbles of amorous adolescent nudes or sparsely clad terracotta infants caught in their most fretful or prankish moments (Fig. 7).

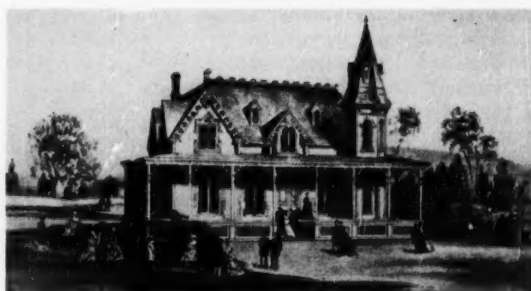
The fine arts display was regarded generally in the same light as the other educational exhibits presented at the fair—as works fabricated to give fleeting visual satisfaction, perhaps indicative of what some remote being or concern was dreaming of, engaged in or thinking about, but hardly expected to have much bearing upon the lives of the fair-goers. The bulk of the art, of course, was prohibitive in price. If it indicated any trend at all—with regard to the type of cast-plaster statue or picture reproduction that



Fig. 7. Out in the Rain, terracotta fountain in the Italian exhibit (from Norton, Illustrated Register of the Centennial Exhibition, Philadelphia, 1876).



Michigan Building.



Illinois Building.

Figs 8 and 9 from Westcott, Centennial Portfolio, Philadelphia, 1876.

would go into the American home of the last quarter of the century—its forecast was that “art” hereafter was to be either grandiose or intimate, of the dying European variety; but we must not judge the Americans harshly at an hour when the work of Manet scandalized Paris, when that of Degas was not yet recognized, and impressionism was reserved for a future turnover of the French esthetic outlook.

Wandering along the northwest extremity of the grounds one came to a row of smaller buildings that were the states’ quarters. The group held some fascination for the visitors who saw them, inasmuch as many of them were representative of the medium-cost homes of the period. At this time, 1876, the simple Revivals (Greek, Gothic, Tuscan, etc.) had run their course, and eclecticism raged rampant. A house might tend towards one revival or another, but few, if any, architects (or their clients) were content to leave the design at that. The Wisconsin Building, for instance, was a double-storied, box-like form relieved by a low umbrage on three sides, pierced with round-topped windows and finished with a decorative, bracketed cornice—an Italianate American farmhouse; yet from the roof, a few feet behind the front cornice line, protruded the three-foot wall of a square tower with conical corner turrets, a high mansard roof embellished with a dormer on each side, a crowning device of low pediments, and a flagpole for the

topmost feature. The effect was of one house (the Italianate) built around another (the French mansard).

The Michigan Pavilion was the most ornate of the set, of pseudo-Swiss-chalet type, akin to the Judges’ Hall in style, smaller, but considerably more complicated in form (Fig. 8). An irregular plan was dominated by a tower loaded with every species of jigsaw cutout that the builder could imagine; first-floor porches afforded second-floor decks, and roofed porches upstairs were perched on brackets or rested atop window bays. Twisted columns, tracery panels, balustrades, cross beams, bracketed hoods, wide overhanging eaves, crestings, apex pinnacles and single-paned sashes were all part of the vernacular here employed. One should also notice the planting—reserved, precious, timid, lacking in organization and smacking of newness.

The most typical of the residential types of the age was the Illinois Building (Fig. 9). The perennial American verandah is very much in evidence. On the gables the bargeboards pierced with trefoils, hood and drip molds over the windows, and the bay window on the left side were survivals of the picturesque cottage of the 1840’s. These were combined with an element of more recent vogue, a corner tower with a spire. The lower portion of the villa was honest, direct and well suited to its needs, whereas from the porch roof upward, the elements bore little con-

Figs 10, 11, and 12 from Smith, Examples of Household Taste, New York, 1884.

Industrial cup exhibited by Elkington & Co., England.



Chimney-piece exhibited by M. Marchand, France.



Neptune épergne exhibited by Meriden Britannia Co., Conn.





tinuity to what lay below and little sympathy for one another; but, for these latter-day romantics, it was just this architectural hubbub that made a building "architecture."

The principal motive underlying the exhibition was to show the latest developments in industrial art. A five-hundred-page volume entitled *Examples of Household Taste*, published early in the 1880's, illustrated with about five hundred cuts, objects taken from the Philadelphia exhibition, eulogized the subject thus: "The union of the two great elements of civilization—Industry, the mere mechanical, manual labor, and Art, the expression of something not taught by nature, the presentation of that ideal, the mere conception of which raises man above the level of savagery." The alternative name for the Main Exhibition Building in the souvenir guidebooks was Industrial Hall; and in this, the largest structure on the grounds, specimens of industrial art were exhibited in the manner described.

Several factors are outstanding as one scans the medley of objects in Industrial Hall. The first is that the industrial processes used in creating the pieces were concealed as much as possible in the objects themselves. It strikes one as astonishing that in panegyricizing industry, industrial achievements—which might have facilitated the fabrication of the displays—should have been so completely denied or ignored. In a cup dedicated to Industry (Fig. 10), classical Victories and *putti* embrace the identifying attributes, but the baluster form is that of renaissance hand-tooling. The contemporary reviewer spoke of "the beauty of the design and the exquisite workmanship . . . unsurpassed in modern times for genuine art value." We might comment that it may have displayed "genuine art value" for 1876, but that compared to a Cellini it is a trite work. The designer had neither outgrown the stigma of the past nor measured up to it, nor had he anticipated the latitude of design made possible by the technical achievements of his own period. Attention is called to the guardians of the railway and telegraph flanking the bowl, "reclining in such a way that the contour of their bodies and their upraised wings give a graceful harmonious outline to the upper portion of the cup, which is surmounted by a globe, on which is a charmingly poised figure, representing the Genius of Industry." To us, such wording can only bring forth an indulgent smile.

The eclecticism of the exhibits is next to be noted. Like the architecture described, the furnishings that were to go into the American home during the ensuing quarter of a century were to be unmistakably a combination of styles. A mantel (Fig. 11) from M. Marchand's in Paris was one which would have been out of place in America a few decades earlier; but in 1876, there was "not a principal city in the land that has not its houses where this or equally splendid work could not be properly placed." Allegorical figures are here on the chimneypiece too: Music and Poetry to either side of the fireplace, and Minerva above. About this black marble monument it was said: "Its prevailing style is pure Greek." Could this excessively draped Minerva, these re-entering angles of the entablature, the slender colonnettes, the delicate design on the principal panel behind the figure, and the pediment relief be *Greek*? or is this not an 1876 interpretation of classic, combined with elements from baroque, gothic, Etruscan and Italian renaissance? It must have been considered the zenith of artistry at the time, for the designer received the decoration of the Legion of Honor for its creation.

The ambiguity of purpose bewilders us as we look at many of the pieces. Consider Figure 12: is it a chandelier or a fountain? It happens to be an *épergne*, a forty-eight-inch table centerpiece for sweetmeats, "destined, doubtless, some day to adorn the board of some lover of true art." Amphitrite drawn by walrus and Neptune with a team of juvenile tritons, on a waveless sea of nickel-silver, set the theme for shell-fluted dishes and waterdrop ornaments that seem to sprout from a crown supported on four pedestaled columns.

By the deadly seriousness of these figures that gesture theatrically and pose self-consciously is one able to date specimens of the art of this period.

The eclectic development of taste rendered all styles

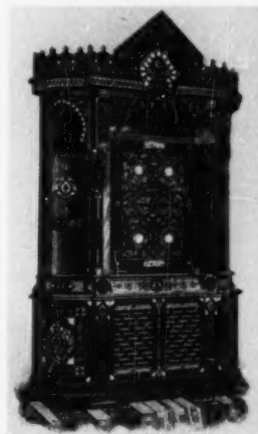


Fig. 13. Cabinet exhibited by M. Parvis, Egypt (from Smith, *Examples of Household Taste*, New York, 1884).

and importations acceptable, and so we are not surprised to find a cabinet from Egypt (Fig. 13) as "Mauresque" as Horticulture Hall. One senses an affinity between this Egyptian cabinet of ebony, ivory and mother-of-pearl, and M. Marchand's black marble chimneypiece. The principle characterizing the taste of the 'seventies, revealed in the cabinet, is disregard for scale in using borrowed motives. Stalactite forms that might effectively have enhanced a great dome or niche are here diminished to an absurdity over the central panel. The famous Eastern "horseshoe" arches are placed in the curved ends of the piece; the openings below, already limited, are further divided by shelves to accommodate a collection of assorted bric-a-brac. Arabesques that might have produced a breathtakingly beautiful effect in a mosque interior or *mihrab* here only tend to confuse further an already complicated design. Taste may be a relative thing, dependent upon individual training; but many of the shortcomings of latter nineteenth-century art can be measured in terms of the amount of articulation to the square inch. Just as the Eastern designer of the cabinet attempted to combine all elements of a mosque into one piece of furniture, so many a contemporary Western cabinetmaker tried to include all the tracery, pinnacles, buttresses and vaulting of a gothic cathedral in each melodeon or secretary that he manufactured.

The bulk of what was considered the original work of the 1870's succeeded in achieving no artistic gain over the admittedly eclectic pieces—and very little originality. Designers may have thought of themselves as daring, in-

(continued on p. 308)



# Alfred Stieglitz on Photography

Compiled and Edited by  
Dorothy Norman

THAT Alfred Stieglitz remains America's greatest photographer few would deny. That he was a highly contradictory figure few also would deny.

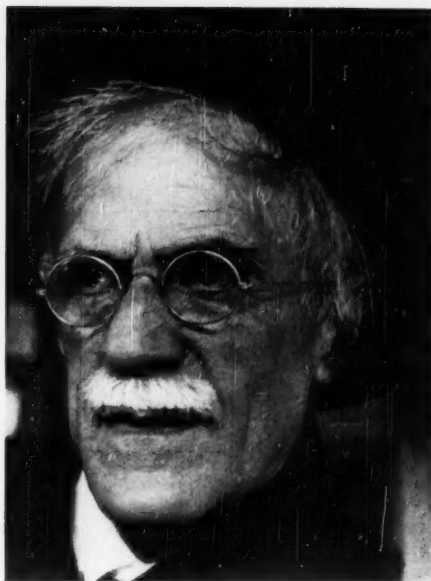
One has but to read the following excerpts from his writings and conversations to realize the latter fact; to look at even the few examples of the accompanying photographs to recognize the former.

Indeed, Stieglitz himself believed not only that there are *ever contradictions in everyone truly alive*, but that such contradictions are not actually contradictions at all if seen in proper relationship to *life itself*. *Literateness*, he liked to claim, is in itself *contrary to life*.

In any event, to those who knew him only in his later years, much of Stieglitz's youthful writing on photography will come as something of a surprise. For, although he was never to change his mind about such important matters as the need for patience or for the finest craftsmanship in whatever one might undertake to do, he did revise his attitude on a number of relatively minor photographic questions.

Thus one finds that, just as he was first to object to and then to champion the hand camera, so the early advocate of making negatives *with the express purpose of enlargement*, the early exponent of rarely using *more than part of the original negative* from which to make one's final print, was in time to become the confirmed enemy of all enlargement—the passionate opponent of relying upon any other moment in which to compose one's final photograph than that during which one's original negative is being exposed within the camera itself.

As for his dream of producing numberless prints from each of his negatives, each print to be significantly alive, and circulating them at a price not higher than that of a popular magazine or even a daily paper, it was never to be realized. In this instance, however, an ambivalence rather than a contradiction was involved. For although with one part of himself Stieglitz did wish to see his prints circulated in the manner he described, the fact is that, particularly in his later years, it was to become more and more difficult for anyone to acquire any of his prints under almost any circumstances. Since his photographs existed, in the main, in single examples only (for once he had achieved a print that satisfied him, he was rarely interested in simply making copies, and it was impossible for him to follow the



Portrait of Alfred Stieglitz, 1932, by Dorothy Norman.

practice of many other photographers by permitting anyone else to make copies for him), he felt that to part with a unique picture was to break up his work as a whole. Or, even if there were what seemed to be more than one example of a print available, one would find that, in most cases, the pictures would vary in such a manner that they could in no sense be looked upon as mere duplicates. So that, even when Stieglitz did achieve variations on a theme that satisfied him, either with respect to a single negative or to an entire sequence of pictures, each photograph in the resulting series would again represent for him so integral a part of his work as a whole that to part with any print whatever was, in general, to undergo a kind of torture.

*One does not*, he would comment, *tear up a volume of Shakespeare or a symphony by Beethoven and scatter it page by page over the surface of the earth. Why, then, should one do so with the work of a painter or photographer?*

And last, but not least, he increasingly disliked to look upon art—any art—but more particularly his own, as property, exchangeable in any manner for money, either much or little.

As for his use of the word *Equivalents* in connection first with his own *Songs of the Sky* or cloud pictures, and then with his work as a whole, he came finally to regard all works of art as *equivalents*—equivalents of the artist's life experience, put into permanent form with a sense of wonder—a *kind of love-making*. *If what is made*, he would state, *is not created with a sense of sacredness, with the passion of the first kiss, then it has no right to be called a work of art.*

In word and in picture, then, these few writings, sayings and photographs suggest in microcosm the approach of both a very young artist and a very mature one. They serve also to reflect the evolution of an entire era of photographic development in America. —DOROTHY NORMAN

**1897** Photography as a fad is well nigh on its last legs, thanks principally to the bicycle craze. Those seriously interested in its advancement do not look upon this state of affairs as a misfortune, but as a disguised blessing, inasmuch as photography has been classed as a sport by nearly all of those who deserted its ranks and fled to the present idol, the bicycle. The only persons who seem to look upon this turn of affairs as entirely unwelcome are those engaged in manufacturing and selling photographic goods.

The one quality absolutely necessary for success in hand camera work is Patience.

This is really the keynote to the whole matter. It is amusing to watch the majority of hand-camera workers shooting off a ton of plates helter-skelter, taking their chances as to the ultimate result. Once in a while these people make a hit, and it is due to this cause that many pictures produced by means of the hand camera have been considered flukes. At the same time it is interesting to note with what regularity certain men seem to be the favorites of chance—so that it would lead us to conclude that, perhaps, chance is not everything, after all.

In order to obtain pictures by means of the hand camera it is well to choose your subject, regardless of figures, and carefully study the lines and lighting. After having determined upon these watch the passing figures and await the moment in which everything is in balance; that is, satisfies your eye. This often means hours of patient waiting. My picture, *Winter, Fifth Avenue*, is the result of a three hours' stand during a fierce snowstorm on February 22nd, 1893, awaiting the proper moment. My patience was duly rewarded. Of course, the result contained an element of chance, as I might have stood there for hours without succeeding in getting the desired picture. I remember how, upon having developed the negative of the picture, I showed it to some of my colleagues. They smiled and advised me to "throw away such rot." "Why, it isn't even



Winter, Fifth Avenue, 1893.

sharp, and he wants to use it for an enlargement!" Such were the remarks made about what I knew was a piece of work quite out of the ordinary, in that it was the first attempt at picture making with the hand camera in such adverse and trying circumstances from a photographic point of view. Some time later the laugh was on the other side, for when the finished picture was shown to those same gentlemen it proved to them conclusively that there was other photographic work open to them during the "bad season" than that so fully set forth in the photographic journals under the heading, "Work for the Winter Months." This incident also goes to prove that the making of the negative alone is not the making of the original picture. My hand camera negatives are all made with the express purpose of enlargement, and it is but rarely that I use more than part of the original.

Originally known under the odious name of "Detective," necessarily insinuating the owner to be somewhat of a sneak, the hand camera was in very bad repute with all the champions of the tripod. They looked upon the small instrument, innocent enough in itself, but terrible in the hands of the unknowing, as a mere toy, good for the purposes of the globe trotter, who wished to jot down photographic notes as he passed along his journey, but in no way adapted to the wants of him whose aim it is to do serious work.

But in the past year or two all this has been changed. There are many who claim that for just the most serious work the hand camera is not only excellently adapted, but that without it the pictorial photographer is sadly handicapped.

Mountains and Sky—Lake George, 1924.





Paula (Sunlight and Shadows), 1889.

Poplars—Lake George, 1932.



The writer is amongst the advocates who cannot too strongly recommend the trial of the hand camera for this class of photography. He frankly confesses that for many years he belonged to that class which opposed its use for picture making. This is due to a prejudice which found its cause in the fact that the impression had been given him that for hand camera exposures strong sunlight was *sine qua non*. The manufacturer is chiefly to be blamed for this false impression, as it was he who put up the uniform rule that the camera should be held in such a position that the sunlight comes from over one of the shoulders, in order to insure such lighting as to fully expose the plate. In short, the manufacturer himself did not realize the possibilities of his own ware and invention.

The preceding three excerpts are from "The Hand Camera," in Lincoln Adams, *Sunlight and Shadows*, New York, Baker & Taylor, 1897, Chap. VII.

**1921** My teachers have been life—work—continuous experiment. Incidentally a great deal of hard thinking. Anyone can build on this experience with means available to all.

Many of my prints exist in one example only. Negatives of the early work have nearly all been lost or destroyed. There are but few of my early prints still in existence. Every print I make, even from one negative, is a new experience, a new problem. For, unless I am able to vary—add—I am not interested. There is no mechanization, but always photography.

My ideal is to achieve the ability to produce numberless prints from each negative, prints all significantly alike, yet indistinguishably alike, and to be able to circulate them at a price not higher than that of a popular magazine, or even a daily paper. To gain that ability there has been no choice but to follow the road I have chosen.

I was born in Hoboken. I am an American. Photography is my passion. The search for Truth my obsession.

Please note: In the above STATEMENT the following, fast becoming "obsolete," terms do not appear: ART, SCIENCE, BEAUTY, RELIGION, every ISM, ABSTRACTION, FORM, PLASTICITY, OBJECTIVITY, SUBJECTIVITY, OLD MASTERS, MODERN ART, PSYCHOANALYSIS, AESTHETICS, PICTORIAL PHOTOGRAPHY, DEMOCRACY, CEZANNE, "291," PROHIBITION.

The term TRUTH did creep in but may be kicked out by any one.

Catalogue, An Exhibition of Photography by Alfred Stieglitz, New York, Anderson Galleries, February 7, 1921.

**1931** I have found that the use of clouds as subject-matter in my photographs has made people less aware of clouds as clouds in the pictures than when I have used trees or houses or wood or any other objects. In looking at the photographs of clouds people seem to feel freer to think about the actual relationships in the pictures than about the subject-matter as such. So that what I have been trying to say through my photographs seems most clearly communicated in the series of *Songs of the Sky*, where the true meaning of the *Equivalents*—as I have called this particular series (in reality all my photographs are *Equivalents*)—comes through directly without any extraneous or distracting pictorial or representational factors coming between those who look at the pictures and the pictures themselves.

Conversations with Dorothy Norman, recorded by Dorothy Norman, 1931.

**1934** Personally, I like my photography straight, un-manipulated, devoid of all tricks; a print not looking like anything but a photograph, living through its own inherent qualities and revealing its own spirit.

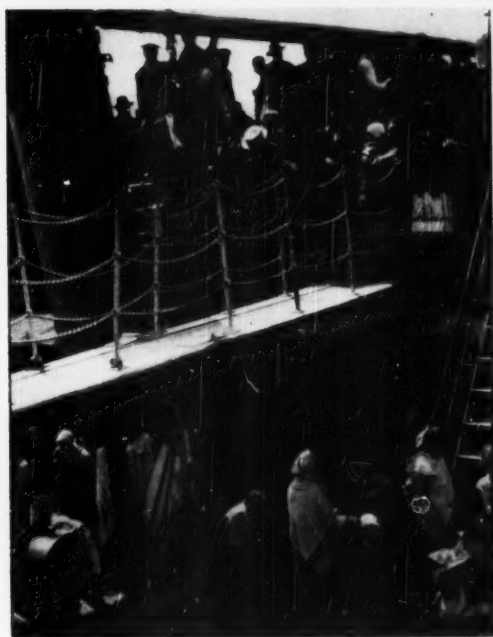
Quoted in the New York Times, June 24, 1924.

**1937** I not only still subscribe to that opinion but am positive I'll never change it.

Letter to Robert Taft, November 17th, 1937, as quoted by Robert Taft, Photography and the American Scene, New York, The Macmillan Company, 1942.

**1931** What I would like is that when I die photography should say of me, "He always treated me like a gentleman."

Conversations with Dorothy Norman, recorded by Dorothy Norman, 1931.



The Steerage, 1907.

NOTE: O'Keeffe Hands with Thimble is reproduced by courtesy of Georgia O'Keeffe; all other photographs by courtesy of the Dorothy Norman Collection.

O'Keeffe Hands with Thimble, 1919.



Clouds (Equivalents), 1930.







PAUL PARKER

## THE PERMANENT COLLECTION OF FINE ARTS AND THE COMMUNITY

RECENTLY I was talking with a former student of mine who graduated from Hamilton College last year. We agreed that the permanent collection in his home-town museum was dull, dreary and about as inspiring as Bouguereau. He said: "Although I personally would get a kick out of a collection containing provocative pictures, you can't realize how impossible it all is. I am sorry to admit the simple fact that my home-town is completely reactionary. Nobody supports the museums, you can't raise money there, nobody knows what's going on in the art world."

To anyone who has talked with people in all sorts of communities regarding their permanent collection problems, this is of course an old story. It is amazing to what length a man will go to prove that in a contest to win the prize of being designated the most reactionary town in the United States, his community has no rivals. At the same time, this polemicist is always a professed liberal with a perverse, melancholy pride in the backwardness of his community.

There are three types of communities: those with no museums, those with poor museums, and those with good ones. The morbid contest for being named the most reactionary community is a typical game played among the inhabitants of the first two types. But the response of people living in the third type, the one with a good museum, is very different—so different as to make one suspect that the character of a museum does more to build local pride than the presence of any other institution, not excepting a university or reformatory.

When I left that Shangri-La of the Rockies, Colorado Springs, which as everyone knows has a good museum, for Des Moines, which at that time had none at all, an estimable Colorado Springs woman said to my wife: "Is Des Moines in Iowa? Well, I suppose there is culture in Iowa . . . of a sort."

This same woman once said to me: "I don't think the people of Colorado Springs appreciate what is done for them. They always take their museum for granted."

"What do you expect them to do?" I could only inquire. "Make genuflections as they enter the lobby?"

It was all true enough—the people there *did* take their museum for granted, in the sense that they thought they deserved a good museum. They did deserve it: any community deserves it; any community not getting a good museum is getting short-changed.

What can a museum's permanent collection of fine arts be expected to do for the community? I presume that "expected to do" means "expected to do that is good." And what would seem to be a reasonable working definition of what is meant by "community"? In our context, one cannot very well think of a community on the same terms as an entrepreneur estimating the possibilities of his television sales and using admiration for Norman Rockwell as an index. The entrepreneur is bound to consider a community on an actuarial, that is, a static basis. He must give the public what he estimates that it wants *now*: he will go

Above: Tintoretto, *Portrait of a Courtesan*, late 16th century, oil, 24 1/4 x 18 1/2", purchased 1948 by the Worcester Art Museum.

Above: Egyptian Cat, Saita period (ca. 500 B.C.), bronze, height 14 1/2", purchased 1938 by the City Art Museum of St. Louis.



bankrupt if he attempts the idealistic approach of giving (selling) the public what it ought to have.

Should the permanent collection of fine arts be composed of material that the public ought to have, as opposed to the concept of a collection that mirrors only present desires and therefore would contain only those objects which the public currently wants? If the issue could be stated thus simply, I would unequivocally recommend that the community must have the collection that it ought to have. Nevertheless, the bare statement of any issue that is artificially resolved into a choice between two stated alternatives is bound to be misleading. Are you for ice-cream—or cake? Or that dilemma into which so many of us have been placed willy-nilly—are you for modern art or traditional art? Which? Answer yes or no.

It would seem more realistic to assume that not everyone in the community will be interested in the permanent collection of fine arts, or in any other phase of the museum's program. There are people who do not drink, go to baseball games or church services, and possibly a few whom no blandishments or duress will persuade to buy television sets; but liquor, sports, religion and popular entertainment are not therefore considered failures. They are here to stay and so is art.

Let us further assume that it would be inadvisable to gear the quality of our fine arts collection to the formal standards of flower arrangers, Japanese style, although one might concede that here is a potential audience of sorts. In this connection, I recall trying to find a common basis for conversation with a trustee's wife who was a fanatical garden clubber. Having found that she was acquainted with Renoir's flower pieces, I asked if she liked them. She replied: "Yes, in a way . . . although of course Renoir didn't know anything whatever about flower arrangements."

Let us finally assume that our audience for the permanent collection of fine arts is a part of the community (and I might add a surprisingly large part) which is flexible, capable of changing its collective mind, above all composed

of individuals who in turn are capable of making changes in their thinking and seeing.

I maintain that the consideration of the community as dynamic rather than static makes the distinction of *want to have* versus *ought to have* fictitious, and that the proper goal of museum education policy should be that the public will want what it ought to have, namely, only the best, with no concessions as to quality or to the tender feelings of those local Greeks who bear gifts.

The central fact of the museum-community relationship is that in almost all cases the museum is the property of the community. Legally as well as morally, the community is the owner. A board of trustees acts *for* the owners, never—or hardly ever—as the owners.

Because the money for purchases is controlled, and necessarily so, by trustees, they more than any other agency are in a position to control, however covertly, the eventual working out of our problem—what the collection of fine arts may be expected to do for the community. The trustees are both a segment of the community and its official and legal representatives. Furthermore, they represent a continuing influence on policy far outweighing that of the museum staff. Directors come and go, but trustees go on forever.

Some of my best friends are trustees; I would not have anyone suppose for one moment that I am unmindful of the painful difficulties posed by their problems. In the Olympian position of being at present neither a museum director nor a trustee, I can proclaim the truth of the maxim that a good trustee is much harder to find than a good director. The director, at the very least, knows what he wants to accomplish with the collection. Trained to know, the nature of his profession makes compromise repugnant. At the same time, he can, far more easily than the trustee, resist the pressure of all those who want something less than the highest quality. And pressure there always is, even in the best-regulated museum.

There is the pressure of ideas, too. For example, trustees have been told that a permanent collection of fine arts

Oliver Frazer, Henry Clay, ca. 1851, oil, 34 x 29", purchased 1950 by the J. B. Speed Art Museum, Louisville.



Marino Marini, Cavalier, 1946, bronze, height 34 3/4", purchased 1949 by the Portland Art Museum, photograph James Rayner.





Spanish Processional Cross, early 14th century, silver gilt, height 41½", purchased 1949 by the Wadsworth Atheneum through funds from the Hartford Foundation for Public Giving.



Pompeo Leoni, Duke and Duchess of Maqueda, late 16th century, marble, heights 51 and 57½", purchased 1948 by Albright Art Gallery, Buffalo.

is a capital investment with accretions in value not only possible but probable if worthy "untried" works are purchased cheap. True enough, if we stop at this point; but it is sometimes supposed that there is an analogy here with the investment of endowment funds. The only analogy I can find is that both are investments of capital. Surely the fiscal policies entailed should be very different. No trustee would advocate the investment of endowment funds in securities paying a safe ten percent or which might be sold in six months with a five hundred percent profit.

If a trustee considers that the expenditures for the permanent collection must be on a relatively "safe" basis, so safe that no legal action for abuse of trust funds brought by some local Dondero could conceivably be forthcoming, or safe in the sense that endowment funds must be safe, he will be motivated towards what are euphemistically called "conservative" pictures. (For "conservative," read "dull.")

Precisely because the collection is supposed to do good for the community, and its purposes are in no way similar to those of endowment funds, any analogy is misleading which if taken too seriously will only lead to that final horror—a collection of safe and sane works of art.

Convinced so far by our argument, our hypothetical trustee, whom admittedly we are attempting to condition and indoctrinate, sees very clearly that the objective is the good of the community, not the real or fancied "safety" of the capital expenditures for the collection. Now that the problem is simplified by being isolated from extraneous and peripheral factors, he can perceive that the role of the museum is leadership. By virtue of his position as an official spokesman for the community, and because he is *of* the community, he presumably *knows* his community. He has his finger on its collective pulse; no one is in a better position to diagnose the patient's ills and prescribe his cure.

If no one is better situated than the trustee to exert a proper role of leadership, one must note that the implementation of leadership, as the collection is being formed, is not always conducive to effective results. I say this more in sorrow than in condemnation. I can only suggest to our hypothetical trustee that he might examine his local affiliations and decide to what extent his diagnosis of the com-

munity *in general* might be determined by his membership in a comparatively small segment—let us say, the local Union League Club.

I do not for a moment maintain that a trustee should have no such affiliation. A trustee's main function is, after all, determination of fiscal policy and custodianship of all manner of investments and property; he will usually come—and should come—from a group most of whose members have a wide range of experience in investments and property. I am incidentally trying to point up the enormous difficulty of his job. But more particularly, I am trying to demonstrate why it is that although the trustee, because of his official status as a community representative, might in theory have more contact with the total community than the director who supposedly lives in an ivory tower, nevertheless it is the director and his staff who through the nature of their occupation have infinitely more daily contacts with the community as a whole than the average trustee; they are therefore in a much more favorable position to know its needs and understand its aspirations.

Furthermore, only the paid staff is trained to know what constitutes quality and lack of quality. That is precisely what it is paid for. It is often accepted as a truism, however, that because in a democracy everyone has a right to his opinion, one opinion is just as good as another. In matters of judgment as to quality, the trustee's is as valid as the director's. True or false?

What the public wants, in order that its aspirations towards higher values may be satisfied, is the highest possible quality in the collection of fine arts—just as elsewhere in the museum's varied program. This aspiration does exist, it demands expression. To any museum worker the proof is manifested many times every day. He can see it in the response to lectures, hear it in the chance remarks of gallery spectators. Above all, he knows that where understanding may not exist at the moment, it can be brought about through a dynamic education program. His faith is based on experience.

Our trustee, too, must have faith in man's desire to elevate himself. If he lacks sufficient experience to prove this faith, he will have to assume (and this requires imagina-

tion) that all his actions must be made *as though* the faith were provable.

I am not advocating any special solution to the problem of how, while conforming to legal restrictions as to the use of trust funds, the best possible works of art may be secured, although it should be obvious that the opinions of the professional staff should always take precedence over lay opinion (including that of trustees). In the past, the trouble has not been to devise machinery but to arrive at an agreement in principle as to what the collection is supposed to accomplish. Once principles are agreed upon, methods follow logically. Disregarding the possible range in time and period, I shall confine myself here to considering the problems incident to contemporary art, on the premise that almost all museums purchase in this field, and that here is the major battleground—although I seem to recall an Egyptian cat which provoked controversy some years ago.

Let us contemplate for a moment a dream museum: a perfect physical plant, light which actually lets you see the pictures, trustees for whom the slightest whim of the director is a command, a collection of the best examples of Picasso, Arp, Moore, Braque, Matisse and whatever you prefer in the way of Motherwell, Pollock and Matta—or any other painters or sculptors you wish to honor. Now let us select at random a few members of the community to see what the effect has been.

I doubt whether their taste in things generally cultural has been signally improved. There is a notion that a person with more than superficial knowledge in one field of the arts has thereby the magic password to an understanding of Hindemith and Joyce. Perhaps there is some truth in the notion, but not very much. A friend of mine, a literary gent for whose opinions in the realm of letters I have the highest regard, considers Bernini's *St. Teresa in Ecstasy* as a summation in sculpture rivaled only by the extant works of Phidias. But in moments of humility it has occurred to me that perhaps he makes some indulgence for my literary tastes. Too often, art is regarded as good only to the extent that it contributes to some other good, such as

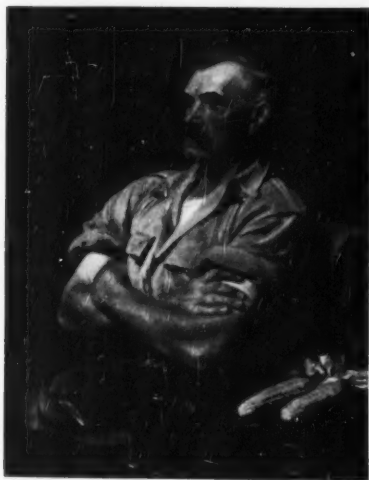
happiness or civic deportment; if these latter causes are not adequately served or serviced, then the art in question is demonstrably bad. Is it naive to insist that the enjoyment of the paintings and sculpture in the permanent collection is an end sufficient unto itself, which needs no justification?

But—and here comes the catch—works of art, if they have quality, are provocative. They contain ideas, they stimulate, they may stimulate spectators to ideas of their own. Are ideas dangerous? Certainly. Do ideas tend to move a community from the static position of the *status quo*? They certainly do.

For those who maintain that the general public must be fed a pabulum of the blandest virtue in order to protect it from what are loosely called subversive ideas, it might be pointed out that when aspirations are not satisfied, the result is a dull and spiritually ill-nourished community, doomed to express its drives towards the esthetic via television and the *Readers Digest*. In a good society, which is ultimately more dangerous—ideas conducive to change, or no ideas at all? A Dondero or a McCarthy may regard all this as a situation fraught with danger. Many epithets have been accorded these statesmen, but I would like to add my own: of all the candidates in the country, they are the two least likely to succeed as able museum trustees.

May I close with a Chamber of Commerce touch? Some of the community that we are sampling will enjoy the collection, some will be perpetually annoyed but stimulated nevertheless, others will never come into the museum and yet, curiously enough, be boosters for the enterprise and occasionally give money to it. Why? Because for them the collection takes on a symbolic value: they have heard the collection does the community proud and therefore they, too, take pride in it and tell their friends in other communities all about the museum and its collection. Only a small evidence of the collection's virtue, perhaps. But that community is blessed where no citizen can say: "My hometown is completely reactionary. Nobody supports the museum, you can't raise money there, nobody knows what is going on in the art world."

Eugene Speicher, *The Farmer*, 1942, oil, 36 x 28", purchased 1949 by the Dallas Art Association, photograph Peter A. Juley & Son.



Persian Head of Bull, Achamaenid (5th cent. B.C.), limestone, height 28", purchased 1950 by the William Rockhill Nelson Gallery of Art, Kansas City.



woman has clung to me for thirty years, persistently returning, making me concerned for her, and forcing me to ask myself what was her name? What became of her? Was she happy here in this world? And how did she get through life?

She reminds me of another portrait, a Van Dyck, a poor pale and sickly lady. The white-satinness of her incomparably delicate skin adorns a body which is wasting away. In her beautiful eyes is a deep melancholy—that of age, or the heart's sorrow, or perhaps of the climate. Hers is the vague and far-reaching look of a person who has always had before her eyes the vast Northern Ocean, the great grayish sea, utterly deserted save by the sea gull in his flight.

It is a beautiful passage. It impressed Van Gogh so much that he referred to it several times in 1874 and 1875: "That chapter, 'Autumnal Aspirations,' how beautiful it is!" He sent Theo a photograph of Philippe de Champaigne's *Portrait of a Lady*, explaining that of it Michelet had written, "The woman has clung to me for thirty years, persistently returning." In another letter he added that he himself had on the wall of his room a reproduction of Philippe de Champaigne's *Portrait of a Lady*. This is puzzling, for as far as I know, that portrait is not to be found either in The Hague nor in Amsterdam; the same goes for Van Dyck's *Lady*, by the way. Then where is she? Who is she? She might be the *Unknown Lady* in the Louvre, severe and sad, with her thin lips, or some other amiable matron, mildly melancholy. One thing is sure: she obsessed Van Gogh, just as she had obsessed Michelet—as a living person. On July 15, 1875, he wrote to his brother: "I will send you a French Bible and the *Imitation of Jesus Christ*, which was probably the favorite book of the lady painted by Philippe de Champaigne; at the Louvre is a portrait of his daughter, a nun, also by Philippe de Champaigne; she has the *Imitation* on the chair beside her."

There was something, however, in Michelet's passage besides this feminine evocation which went straight to Van Gogh's heart: it was the Northern atmosphere—the cliffs, the grayish sea, this cold landscape with its great, desolate lines; the Dutchman was moved by it.

This Dutchman, one day, discovered the sun, and we know with what enthusiasm he hailed the light of the South: "I have never had such a chance, nature here is so *extraordinarily* beautiful. Everywhere the vault of the sky is a marvelous blue, and the sun sheds a radiance of pale



Philippe de Champaigne, *Miracle of St. Epine (The Artist's Daughter Cured by the Prayers of a Nun)*, ca. 1662, oil, The Louvre, Paris.

sulphur. . . I cannot paint it as lovely as that is." But while he was discovering the sky of Provence, Van Gogh was gradually rediscovering, at the same time, the great classical tradition. That self-taught man who could never learn any Latin or Greek, through sheer intuition, through the suggestion of landscape and climate, went back to the renaissance, and still further back, to Greece. He was quick in perceiving under the jovial atmosphere of the country something ancient and sacred. "All through the Tartarin and Daumier side of this queer country, where the good folk have the accent you know, there is a great deal of Greek still, and a Venus of Arles as well as of Lesbos, and one still feels that youth in spite of all." He felt, indeed, that he himself was becoming part of the noble Mediterranean tradition: "Some time ago I read an article on Dante, Petrarch, Boccaccio, Giotto and Botticelli. Good Lord! it did make an impression on me reading the letters of those men. And Petrarch was quite near here at Avignon, and I am seeing the same cypresses and oleanders."

The following year, in 1889, in the middle of the summer, he listened to the cicadas: "Outside the cicadas are singing fit to burst, a harsh cry, ten times stronger than that of the crickets, and the burnt-up grass takes on lovely tones of old gold. And the beautiful towns of the South are in the state of our dead towns along the Zuyder Zee, that once were astir. Yet in the decline and decadence of things,



Puis de Chavannes, *The Happy Land*, 1882, oil, 90 1/2 x 118". Musée Bonnat, Bayonne, courtesy Fogg Museum.



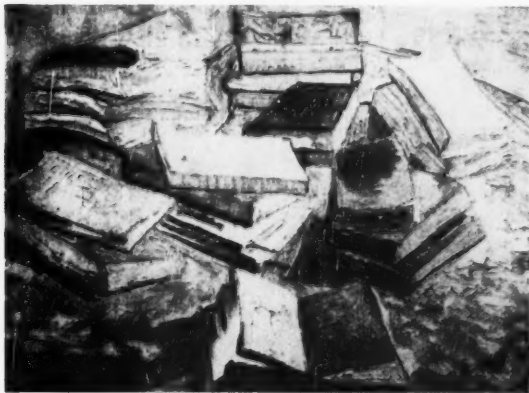
the cicadas dear to the good Socrates abide. And here certainly they still sing in ancient Greek." Finally, he exclaims in a magnificent outburst, "I very much hope to read Homer at last!"

So this man from the North, this nostalgic Hollander, perceived Greece beyond Provence, and Homer beyond Tartarin. He recreated, so to speak, a radiant classicism, and he wrote to his brother: "When you have seen the cypresses and the oleanders here, and the sun—then you will think still oftener of the beautiful *Happy Land* of Puvis de Chavannes, and many others of his." As for himself, he had no need of Puvis' academic allegories to express the eternal youth of the Mediterranean. A blossoming tree was enough, for he was the same Van Gogh who said, "It is much better to paint olive trees than the Garden of Olives."

Hence the intensity which makes us pause in front of Van Gogh's canvases. Each of them has a spiritual content, each of them crystallizes a genuine emotion. Of course, they are self-sufficient, in the sense that one does not have to explain them; but we have the obscure feeling that they say much more, and much graver things, than appear on their surfaces. They are laden with meaning—allusions, reminiscences, meditations and even forebodings; they are pregnant with repressed compassion and tenderness, evangelical fervor or pagan ecstasy. Each adds to its literal, obvious value a hidden, symbolic one which is like a third dimension. This again is a fact of which we are more or less vaguely aware; but Van Gogh's readings justify that feeling, because they provide the key to his mental and moral universe. This passion for books, this extraordinary sensitiveness to literature, are invaluable clues for those who want to take the full measure of this valiant and pathetic genius, and probe the secret resources of his mind and of his heart.

NOTE: Quotations from Van Gogh's letters are from *The Letters of Vincent van Gogh to His Brother, 1872-1886*, New York and Boston, Houghton Mifflin Co., 1927; *Further Letters of Vincent van Gogh to His Brother, 1886-1889*, New York and Boston, Houghton Mifflin Co., 1929; *Letters of Vincent van Gogh to Emile Bernard*, translated and edited by Douglas Lord, New York, Museum of Modern Art, 1938. *The Bible and French Novel* is reproduced from *Van Gogh*, New York, Phaidon, 1941; *Two Peasants, Sorrow and Books* are reproduced from J.-B. de la Faille, *L'Oeuvre de Vincent van Gogh: Catalogue raisonné*, Paris, van Oest, 1928.

Vincent van Gogh, *Books*, 1881, oil, 21 x 28 1/2", collection Vincent W. van Gogh, Amsterdam.



DECEMBER, 1950

## Contributors

LIBBY TANNENBAUM of the department of circulating exhibitions at the Museum of Modern Art is currently in Belgium on a grant from the Belgian American Educational Foundation, doing research for a book on James Ensor to be published in conjunction with an Ensor exhibition to be held in the United States in 1951. Her article received Honorable Mention in the MAGAZINE OF ART's Essay Awards last May.

PAUL PARKER, formerly director of the art museums at Colorado Springs and Des Moines, respectively, is now professor of art at Hamilton College. His article was delivered as a paper at the annual convention of The American Federation of Arts in Washington last May.

Among the numerous books and articles by JEAN SEZNEC are many which reflect his special interest in the relationship between art and literature. Mr. Seznec, until recently Smith Professor of French and Spanish at Harvard, is Marshal Foch Professor of French Literature and Fellow of All Souls, Oxford.

CLAY LANCASTER is teaching the history of architecture in the art department of Vassar College, while continuing research and writing on Oriental contributions to modern Western architecture, decorative arts and painting.

DOROTHY NORMAN, who was associated for many years with Alfred Stieglitz at An American Place, is now at work on a biographical study of him. *The Selected Writings of John Marin*, which she edited, was published last year.

## Forthcoming

The January issue will include an article on Government and Art in Great Britain, by PHILIP JAMES; Patrick Geddes and *His Cities in Evolution* by LEWIS MUMFORD; EDGAR KAUFMANN, JR., *Modern Italian Design*; MITZI SOLOMON CUNLIFFE, *Earth and Tools Rediscovered*; and JOHN PALMER LEEPER, *A Reevaluation of John Singer Sargent*.

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roducing new motives and new shapes, substituting glass for opaque paneling, inserting decorated blocks at the junction of important members and embracing component parts with painting and carving (Fig. 15). Charles Eastlake, the apostle responsible for this type of design, had said a decade earlier that not *style*, but *tradition* was to be valued; but the artists of his day found difficulty in separating the one from the other. The originality of the designer was but superficial; he was using the constituents of a medieval wood-lined interior, using them incoherently, making minor changes in the decoration and passing off the result as a bold, new invention. It is evident that the artist responsible for this typical creation (and we may regard him as representative of others) had been so thoroughly conditioned to the past that he was unable to divorce himself completely from old forms or to consider with abstract judgment the attempted revolutionary product that he was fashioning. Eastlake fought continuously the charge that he had medieval predilections, but no doubt much of it was justified.

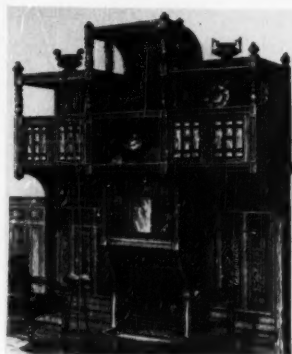
Was there anything at the fair that foreshadowed the art that was to come? The answer is yes: there was very little, but at least some. Most people are familiar with the bentwood furniture that came to us from Austria (Fig. 14). Chairs and tables were made from tough-fibered wood, steamed and twisted into simple, structural furniture, some of which was even comfortable. Iron furniture of the type had been shown earlier at the London Crystal Palace. To the rear of the French Commission Edifice was a spreading polygonal umbrella of light iron framework, which in spirit anticipated the Eiffel Tower to be built in Paris a decade later. The most clean-cut and forward-looking building at the Centennial was the Pomological Annex to the Agriculture Building (Fig. 16). The exposed skeletal construction, banded fenestration, clerestories, interesting projections, low-pitched roofs and rectangular massing composed along horizontal lines remind us of the points of the current industrial architecture of Albert Kahn. The building was considered a minor incident at the Exposition, the visitors not having been acclimated to twentieth-century esthetic.

American taste at the Centennial gloried in fantasy and splendor. Art—to be *Art*—must have a romantic and literary connotation. Form for its own sake was insufficient. The bentwood furniture and the Pomological Building showed too revealingly that they had been begotten by industrial methods, which was not considered good breeding. The "International Style," to knowledgeable persons of the 'seventies, meant eclecticism, the combination of a number of geographical and historical styles. As long as designers continued to accept and venerate traditional design authority, art would not be thrown into chaos. If in the process they failed to regard function and proportion, these were minor offenses. John Ruskin had observed that art was a grave matter of morality and must be approached with reverence. It must be expressed in traditional ritualistic pomp. To invent a new style was "about as sensible and necessary an exhortation as to ask a man who has never had rags enough on his back to keep out cold, to invent a new mode of cutting a coat," according to this art prophet of his age. "Architecture . . . adorns the edifices raised by



Fig 15. Chimneypiece and wainscoting exhibited by Cooper & Holt, England (from Smith, *Examples of Household Taste*, New York, 1884).

Fig 14. Austrian bentwood chair (from Illustrated Historical Register of the Centennial Exhibition, Philadelphia, 1876).



man." A building must be frosted with all the trimmings.

The various social events at the fair were celebrated with all the trimmings too. The reception for President Grant and the First Lady, the reception for the Emperor and Empress of Brazil, Women's Day and the States' Days—most memorable of which was Pennsylvania Day on September 28th—these were made colorful with fireworks and illumination of the fountains. The Exposition terminated on November 10th, the affair dampened literally by a rain-storm. But in spite of the closing of the fair, the art objects continued to influence taste: the smaller things were auctioned to the visitors, and the more monumental items were transported to be exhibited at the French International Exhibition of 1878. The element of barter entering the picture completed the requisites linking the Philadelphia Centennial to the age-old tradition of the fair handed down from the Greeks and Romans; and in packing up their unsold wares and moving on to the Paris market, the merchants followed in the ways of ancient itinerants. Besides calling attention to the fact that this country had safely passed the century-mark of its existence, it had been proved that America produced the biggest international show to date—which for size was not to be surpassed even by the forthcoming Paris exposition at the Trocadéro. And the transference of many of the exhibits to France for display indicated that America was not only up to date, but even a bit ahead of the rest of the world in the matter of the latest in design achievements.

Fig 16. Pomological Building (from Westcott, *Centennial Portfolio*, Philadelphia, 1876).



## Book Reviews

Ansel Adams, *My Camera in Yosemite Valley; 24 Photographs and an Essay on Mountain Photography*, Yosemite National Park, Virginia Adams, and Boston, Houghton Mifflin, 1949. 70 pages. \$10.

At a time when publishers are dubious about books on art in general and those on photography in particular, when the market is considered unpropitious and American-made reproduction is universally dismissed as abominable, a new publisher has launched a new venture—a series of monographs by great photographers, each dealing with an important region or subject, and accompanied by the photographer's own statement. It is a pleasure to record that the first of this series, Ansel Adams' *My Camera in Yosemite Valley*, is so distinguished and—even more rare in this difficult field—of such varied appeal, that the first edition was almost exhausted before publication.

Ansel Adams has been author, photographer or editor of some eleven previous books, and whenever the format and processes of reproduction were also within his control, the result has always achieved the stature of a classic among photographic books. Here, directing the new series and working out its form with his own photography, he again demonstrates that the magic ingredients, in America as in Europe, are courage, skill and taste. The full-scale halftones, overprinted in lacquer, are so rich and subtle as to invite comparison with the original prints. The choice of a heavy paper glossy on one side and dull on the other is an improvement on the solid glare of most photographic books. Another improvement is the design of the commentary accompanying the plates; Jo Sinel has given it lightness and placed it so that it does not intrude on the images opposite.

The real importance of the book, of course, lies in the twenty-four photographs and the statement made by a major photographer on a theme dominant in his life and work. Ansel Adams was fourteen when he first came to Yosemite. Elsewhere he has described it as "a momentous experience . . . so intense as to be almost painful," and it was then that he took his first photograph. Annually he returned on pilgrimage, with a camera on his back, until in 1936 his wife, Virginia Adams, inherited a picture-gallery concession in the Valley, and Yosemite became in a literal sense his backyard. He knows the pulse of light upon it hourly throughout the year; "the steel-cold stone and sky . . . the moods of sharpness and silence" of Autumn. The colossal waterfalls are living presences. "The great rocks of Yosemite . . . are the very heart of the earth speaking to us. . . . You cannot say that you have known them until you have seen them in sun and shade, watched the cloud shadows flow over them, or the clouds congeal around them . . . by moonlight—they become vast as the earth itself and of glowing volatile substance and form."

Yosemite has been prodigiously over-photographed, yet as though it had a Homeric freshness, Adams translates it into poetic and spiritual experience. The character of his work is exactly consonant with that of the Valley—the unusual combination of power, light and space with exquisite delicacy. His desire to express so tremendous a range of mood and subject doubtless contributed to his mastery of technique. To Adams photography is no single horn or flute but a whole orchestra. His comments on each photograph are in two parts, the first dealing with the motive and the second (low enough on the page to be ignored by non-photographers) discussing the creative intent, the decisions made and the techniques of realizing them. Both are an incitement to one's personal seeing and, like the essay on mountain photography in the back of the book, exactly what young artists in any medium would like to hear a master say about his work. Intended for lovers of wilderness, fine books and photography, and specifically for the thousands of photographers who annually storm Yosemite, the book should also prove invaluable to museums, colleges and libraries with a local photographic problem needing creative guidance.

NANCY NEWHALL  
Rochester, New York

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**THE MACMILLAN COMPANY**

James Thomas Flexner, John Singleton Copley, Boston, Haughton Mifflin, 1948. xv + 139 pp., 32 plates + frontispiece in color. \$7.50.

This handsome volume presents a revised and amplified version of the sixty-seven-page biography of John Singleton Copley which appeared in the author's *America's Old Masters* in 1939. The nine reproductions of Copley's work in the earlier volume, though well selected, seemed too few, and the wish to produce a fast-moving, readable biographical sketch left little room in the text for a discussion of the subject's paintings. Both these lacks have been met in the present volume. Thirty-eight examples of Copley's work have been reproduced, one of them successfully in color. To these are added reproductions of six pictures by other artists for comparison and a detail of the face of one of Copley's strongest portraits. The catalogue of illustrations, giving measurements and other details as well as ownership, and the bibliography which has, of course, been enlarged since 1939, make the book a useful tool for the student of early American painting.

The amplification of the text includes a revised account of the American art background from which Copley emerged. Our conception of this has broadened considerably since 1939. Mr. Flexner himself having provided a comprehensive account in his *American Painting: First Flowers of Our Wilderness* (1947). The author then presents, with discussions of numerous examples smoothly introduced at various points in the text, the course of Copley's artistic career, governed by the traits inherent in his nature. Dominant among these was his continual desire to learn from other artists. When depicting a clergyman in the very early days of his career, he followed as closely as possible the formula of Joseph Badger. Years later in Italy he labored to produce an *Ascension* in the manner of Raphael. What saved him from becoming a mere follower of others was his sincere interest in the literal truth. During his years of greatest success in America, shut off from the contact with European art for which he longed, he devoted himself to the creation of likenesses. "Painting better pictures than he had ever seen, he was forced to seek his own solutions. Thus he moved naturally in directions dictated by his temperament." This devotion to actual truth helped him during his first years in London and made a success of his *Death of Chatham* which was essentially "a collection of shrewd portraits" in a dramatic and timely setting. Mr. Flexner traces the sad deterioration, in later years, of Copley's personality, accompanied by the like deterioration of his art, and attributes it in part to the inability of a timid and unsocial nature to cope with the complexities of the fashionable art world of London. Throughout, Mr. Flexner has wisely based his discussions on the works that he has chosen to reproduce.

The book moves quickly and should serve the purpose of introducing many to a knowledge of America's greatest colonial artist (for no matter how much research has widened the field of knowledge of our early art, Copley still towers above his contemporaries). Mr. Flexner has made good use of the manuscript material available and has selected the works on which he bases his judgments with care. Though frequently in accord, one does not always completely agree with these. For example, Mr. Flexner's assumption that Copley was not really interested in painting miniatures but tended "to indicate the general shape of a head, add the most obvious features, and then consider the portrait complete" hardly seems justified by a close study of these delightful objects, particularly those painted, apparently with exquisite care, in watercolor on ivory.

Probably in the interest of making his book more exciting to the average reader, Mr. Flexner tends to overdramatize his version of Copley's interpretation of a sitter's character. This leads him to make assertions which may well be unfounded. To take an extreme example, he chooses to see in the portrait of Professor John Winthrop, shown with his telescope, "a frightening rendition of that modern version of a Christian martyr, a scientific fanatic. We know that this astronomer would sacrifice his wife, his children, even himself to a new observation on the transit of Venus. What the wheel was to Catherine, that telescope is to Winthrop." Luckily the portrait is reproduced so that the reader can judge for himself. It seems rash to make

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such a statement, especially about a person concerning whom other sources are available on which to base an estimate of his character—in this case, letters written by Winthrop in the early months of the Revolution, showing no trace of the fanatic scientist and indicating considerable interest in furthering the career of his son.

LOUISA DRESSER  
Worcester Art Museum

Edward Wenham, *The Practical Book of American Silver*, Philadelphia, Lippincott, 1949. xiii + 275 pp., 196 illus., 16 plates, 4 in color. \$6.

Edward Wenham's *Practical Book of American Silver* is a welcome addition to the growing literature on that subject. Following an historical introduction dealing with the recent discovery of American silver, the author traces its stylistic development through objects still in existence in either public or private collections. The periods are arranged to complement the English styles of the seventeenth century; the high standard, 1697-1720; the rococo, 1725-70; the classic, 1765-1825. Following a short historical background note, the author describes the forms with emphasis upon ornament, local peculiarities and reference to the line drawings which are grouped together following the text. Chapters are devoted to flatware, marks and the scarcity of collections.

The book is amply illustrated with photographic reproductions of twenty-one well-chosen objects and one hundred and ninety-seven line drawings by Edgar Holloway. These with their clarity of line are invaluable for the student, but it is to be regretted that in many instances they are grouped on a page with no regard for scale. They are accompanied by excellent captions in so far as design and ornament are concerned. It is unfortunate that there is no mention of the collection in which each piece is to be found, other than in the scattered references in the text.

The author has a slight tendency to date earlier than can be supported by documentary evidence of some forms of ornament, but in so doing is in agreement with pioneer writers in the field. The reviewer would question finding gadrooned or fluted ornament on any American silver dating before the 1700 Eastham Church Cup by Jeremiah Dummer (Museum of Fine Arts, Boston), illustrated as Plate IV. One also regrets the repetition of an unsubstantiated criticism of the spout of the Kierstede teakettle (Metropolitan Museum of Art), as the kettle is not only in its original condition but the treatment of the spout, which appeared so atypical to a writer on the subject twenty-one years ago, in the light of today's researches is accepted as characteristic of Kierstede's individual style.

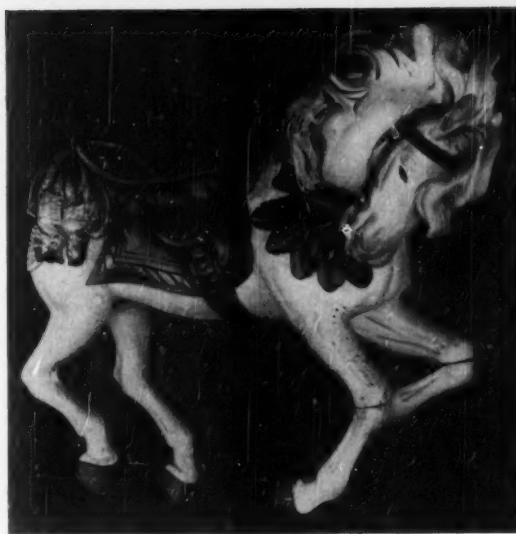
Mr. Wenham, as a collector, amateur silversmith and student of social history has written sympathetically of his subject and has enlivened the text with a series of interesting anecdotes. An excellent working bibliography completes the book and adds to its usefulness.

JOHN MARSHALL PHILLIPS  
Yale University Art Gallery

Robert G. McIntyre, *Martin Johnson Heade, New York, Pantheon, 1948. 71 pp., 24 plates. \$3.75.*

Martin Johnson Heade was all but forgotten when his dramatic *Storm over Narragansett Bay* recently came to light again. Robert G. McIntyre of the Macbeth Gallery, New York, has now traced the career of this much-traveled painter in an informally written study that provides a factual basis for our knowledge of the artist. Born in Pennsylvania, Heade got his first instruction under Thomas Hicks and went to Italy before he was twenty. From then on his life was one of restless wandering, in the course of which he painted portraits, landscapes, still-life and tropical birds. Combining romanticism and realism in a highly individual approach, Heade at his best (as in his New England landscapes) achieved a sense of mood and atmosphere rarely surpassed in nineteenth-century American painting.

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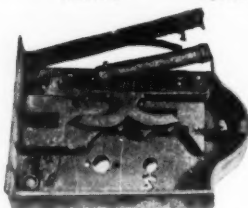
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G. P. Bognetti, G. Chierici, A. de Capitani d'Arzago, Santa Maria di Castelseprio, Milan, Fondazione Treccani degli Alfieri, 1948. 741 pp., 90 plates, 10 in color. \$20.

The most important discovery of medieval art in recent years is that of the wall paintings of the little church of S. Maria di Castelseprio near Varese in Lombardy. In this abandoned church, belonging to a town which, though demolished in 1287, had survived in ruins for some centuries afterwards as a poor village, there were uncovered during the last war an astonishing series of frescoes of the story of the Virgin and the infancy of Christ. The present volume is the first systematic study to be published about this great find. It is a collective work by three able scholars: an historian of Italian medieval institutions, Prof. Bognetti of the University of Milan, has explored at great length the early documents of the region in order to determine the date and circumstances of the frescoes; Chierici, professor of the history of architecture at the Milan Politecnico, has investigated the building, and the late De Capitani d'Arzago, a gifted young historian of art, whose death at the moment of publication of the book is a severe loss to this field of study, has devoted some two hundred pages to a sensitive analysis of the paintings and historical explanation of their character and content. A short statement by De Capitani d'Arzago of the results of this extensive investigation appeared in *Art News*, January, 1949.

Detailed consideration of different lines of evidence has led the authors to conclude that the paintings belong to the end of the seventh century or the beginning of the eighth, that they are the work of a Greek-speaking artist from the eastern Mediterranean region, who came to Italy in the wave of refugee migrations from that region, following the Arab conquests in the mid-seventh century, and that the production of these wonderful works in a small, unknown site near an Alpine pass is to be explained by the policy of the Popes (mainly Greeks and Syrians) who during the latter part of the seventh century sent Eastern monks as missionaries to Lombardy to convert the pagans and Arians and other heretics to orthodoxy and to build hospices for the newly established pilgrimages from northern Europe, particularly England, to Rome.

What is especially remarkable in these paintings, which are of outstanding quality among the few surviving works of that period, is that they exhibit at the same time a classic conception of painting: strong modeling of figures in light and shade, cast shadows, atmospheric values, deep landscape backgrounds and architectural settings, and numerous conventions of movement, articulation, posture and drapery forms, familiar in Greco-Roman painting many centuries before—together with elements of the more formal and spiritualized art of the early middle ages: stylized postures and gestures, and a marked rhythm of lines, ritualistic in its measured gravity. The strength of classical tradition is surprising at this date; in the parallel works in the church of S. Maria Antiqua in Rome there is little landscape and no comparable richness of architectural detail. The painter handles these old forms with great freedom, varying the types of the figures and its surroundings and skilfully adapting the forms to dramatic, expressive ends. The succession of scenes is only loosely tied to the architecture of the wall; this is hardly the solemn, rigorous order of Byzantine and romanque wall-painting with lines and areas fixed in schemes that echo the large constructive forms of the wall. But within each scene, unframed or loosely framed by overlapping motives (except for the closed emblematic painting of angels and the throne on the arch of triumph), the figures are vigorously composed with an easy rhythm and sureness of connection, often in big triangular groups, dominated by a major axis, the principal movement of the episode. Some figures, like the eager angel of the *Announcement to Joseph*, the high priest in the *Trial of Mary*, and the aged Simeon of the *Presentation in the Temple*, are magnificent types, realized with an intense conviction.

Because they are unique works, isolated within their region, these paintings pose difficult problems to the historian. They recall the miniatures in certain Byzantine manuscripts—the Paris Psalter and the Joshua Roll—which have been placed by some scholars in the seventh century, by others (and these

are now the majority) in the tenth. The discovery at Castelseprio reopens that old debate and with it calls for reinterpretation of the classic "renaissance" in Byzantine art. The answer given by the authors of the book has already been doubted by several able scholars who would place the frescoes in the tenth century. The fact that experts can differ so widely in their judgment of the date of this work indicates how unsatisfactory is our knowledge of the art of this long period. An inscription scratched into the surface of the fresco mentions Bishop Tado of Milan, who ruled from 863 to 865; this would fix a limiting date for the frescoes, but unfortunately the reading of the Bishop's name is not altogether certain, and the present editors have neglected to study the forms of the letters in spite of their importance for the problem. The original painted inscriptions within the frescoes, naming the figures, are of an older style than the added graffiti and seem to me too classic in their forms to be later than the eighth century. But this must be verified by a study of the related epigraphic material.

Also important in determining the age of the frescoes is the fact that, if the archeological evidence can be trusted, they were painted soon after the church was built. This building, of cross plan and with horseshoe forms in plan and elevation (which the authors attribute to derivation from the architecture of Eastern Syria and Asia Minor) is of a type known in Europe in the seventh and eighth centuries. The similarities of the frescoes to the Byzantine manuscripts of the tenth century are not so complete as to compel us to accept the same late date for the paintings of Castelseprio; these are more classical in spirit and preserve many late antique forms which have disappeared or become weakened by the tenth century.

The earlier dating of Castelseprio would permit us to understand the remarkable persistence of illusionistic forms with deep landscape in Carolingian miniature paintings of around 800 in the Rhineland. It is hard to believe that after the long period of stylized, ornamental painting during the later seventh and eighth centuries in the North, the German artists were able to reproduce models of the fourth or fifth centuries so successfully without a prior training in this Southern style or the direct help of foreign teachers to whom these naturalistic forms were customary. This early, "classical" phase of Carolingian art is more intelligible if we assume a persisting, developing ancient tradition in Northern Italy—a region with which the Carolingian rulers had the closest relations—than if we regard it as an exotic revival of an art that had disappeared in the South three hundred years before. In Italy too we find traces of an art like that of Castelseprio in the frescoes of S. Vincenzo on the Volturno (826-43), which are less illusionistic than the Carolingian imitations, but retain important elements of the motives of Castelseprio, especially in the flying angel with animated, extended robes and in the architectural backgrounds. These later works suggest that the style of the Castelseprio frescoes was not represented uniquely by this one find, but existed in the seventh and eighth centuries as a current within Italian art. That it was brought by refugees from Syria or Palestine, as the authors suppose, does not seem to me probable; a dependence on Constantinople is more likely, for reasons too complex to be presented here. These are all questions that will engage students of medieval painting intensely during the coming years.

MEYER SCHAPIRO  
Columbia University

*Three Mystics: El Greco, St. John of the Cross, St. Teresa of Avila*, edited by Father Bruno de J. M., O.D.C., New York. Sheed & Ward, 1949. 187 pp., illus. \$7.50.

Parallels between literature and the other arts may certainly be helpful in understanding the works of both writers and other artists. But, if such parallels are to be enlightening, they ought to be critically established. In the case of this book, it would be unfair to say that the authors have failed to do this, since it is obvious that it was not even their intention to do anything of the kind.

The editor, Father Bruno, gives an account of the efforts of St. Teresa and St. John of the Cross which led to the reform of the Rule of Carmel in the sixteenth century. Excerpts from

writings by both saints are given in translations which are not always true to the original text. What the relation may be between such texts and the works by El Greco and other artists reproduced, the reader is left to find out for himself. His task is made still more difficult by the confusion prevailing in the captions to the illustrations. The reader may be satisfied with discovering for himself that, contrary to the statement given him to read, the head of Christ called on page 140 a detail of El Greco's *Crucifixion* reproduced on page 33 has, in fact, nothing to do with this picture. On the other hand, it may be necessary to advise the layman not to believe that so popular a sculpture as the *Christ of Burgos*, illustrating page 68, is by El Greco, or that there is any artist by the name of Morales who could have carved the *Christ on the Cross* of which a large detail is reproduced on page 48.

It would be a thankless task to try to list similar and lesser errors of fact which plague the book. As for Mr. Bernard Champigneulle's contribution on "El Greco at Toledo," it is all too amateurish. He is right in stating that El Greco's "daring distortions of the human body, the strange colors which have bothered posterity so much, seem to have shocked none of his contemporaries." His explanation of this acceptance, however, sounds rather trivial: "We must remember," he writes, "that this was Spain. Spanish friends of mine assure me that he (El Greco) seems to them perfectly natural, normal, even in a certain sense classical." Mr. Champigneulle has apparently forgotten that for a period of at least a century and a half, indeed until late in the nineteenth century, El Greco was no better appreciated in Spain than elsewhere.

The translator, no doubt, is responsible for the senselessness of the parenthetical statement included in the following sentence: "... Zurbarán and Velazquez (for whom he had a great admiration) show no noticeable effect of his influence" (p. 19). Contrary to the only interpretation made possible by the context, the pronoun I have underlined cannot refer to El Greco, who died when both Velazquez and Zurbarán were in their middle teens.

In short, the authors have missed an opportunity to contribute to the understanding of mysticism—which was such a creative, spiritual force in sixteenth-century Spain.

JOSE LOPEZ-REY  
New York University

Conrad Fiedler, *On Judging Works of Visual Art*, translated by Henry Schaefler-Simmern and Fulmer Mood, with introduction by Henry Schaefler-Simmern, Berkeley, University of California, 1949. 76 pp. \$2.

Since Conrad Fiedler's contribution to the philosophy of art was considerable, this excellent translation of his interesting essay, *Ueber die Beurteilung von Werken der bildenden Kunst* (1876), and the fine introduction to it, are decidedly welcome.

Unlike his contemporaries, Fiedler gives an autonomous and paramount position in his esthetics to perception. For him perceptual experience is vital and free, totally different from and independent of conceptual philosophical knowledge. It is the crucial activity both for the understanding of art and for artistic creation. In discussing artistic creation, however, Fiedler also recognizes the importance of the artistic imagination, of "intense feeling" and of cognition. He condemns the view of art as imitation and points, rather, to the enrichment that the artist brings to nature.

Fiedler's enthusiasm for the supreme moments of artistic activity led him to believe that only artists can be good critics and that, in judging works of art, only an understanding of the creator's purpose is essential. More sensibly, he ruled judgments based on subject matter out of court and opposed the validity of fixed laws or rules of evaluation.

Fiedler cared intensely about art as art. If, writing when he did, he attacked that "learned connoisseurship" which dwells upon "the external peculiarities and rarities of works of art" and "often degenerates into the petty and punctilious compilation of arid knowledge," what would he say of much current so-called scholarship?

BERNARD C. HEYL  
Wellesley College



Fiske Kimball and Lionelle Venturi, *Great Paintings in America*, New York, Coward McCann, 1948. 207 pp., 101 color plates. List price \$20.

Perhaps the chief attraction of *Great Paintings in America* lies not so much in its color plates as in some of Lionelle Venturi's commentaries on the individual paintings. Written in his characteristically simple, lucid prose, they reveal warm appreciation and keenness of perception, yet manage to avoid the tempting journalistic flourishes which often find their way into books of this sort. Each of these commentaries combines biographical notes, brief analyses of general stylistic qualities in each artist's development, and, in most instances, a few incisive comments on the painting reproduced. When the author ignores the accompanying picture or gives it only superficial attention, the critical part of his text is weakened accordingly, often withdrawing into grand generalizations which may seem meaningless to the average reader. Such highly charged phrases as "cosmic light," for example, offer little help in recognizing the particular qualities which make Renoir's *Luncheon of the Boating Party* a great painting, especially when it is reproduced so badly as it is here. Then, too, the assumption that Toulouse-Lautrec directed himself towards the "deformed" and the "comic" because of his mistrust of the academic introduces a dangerous oversimplification of this artist's stylistic development; it is refuted by the painting reproduced (*At the Moulin Rouge: The Dance*), where the artist has juxtaposed homely or ugly faces with more or less "normal" ones as foils to one another in a kind of compositional counterpoint. In this instance the author seems to have written his text without any specific painting of Toulouse-Lautrec in mind. Fortunately, most of his commentaries are more to the point, and many of them make excellent reading.

As for the plates, the majority of them are reasonably accurate, even many of those which show a considerable reduction in scale. The print of Seurat's *Grande Jatte*, for instance, although less than one-tenth the size of the actual painting, is remarkably close in color and tonality to the original. The reproduction of the El Greco *Assumption*, in spite of unfortunate reddish tendencies in some of its yellows and grays, also manages to convey a satisfactory general impression of the huge canvas in Chicago, and the same can be said for most of the reproductions of paintings in the National Gallery—a testimonial to the craftsmanship of the Beck Engraving Company, who made the plates and supervised the production of the whole book. They and the publishers, on the other hand, are responsible for including other reproductions which fall below these standards. The Guardi, for example, is too red; the El Greco *View of Toledo* apparently has been printed from old plates made before the picture was cleaned several years ago; the background of the Roger van der Weyden portrait is too dark; the tonality of the Bellini *Feast of the Gods* is so deep that details plainly visible in the original are swallowed up in an inky chiaroscuro; two of the Cézannes seem dry and lacking in any suggestion of paint quality; the Renoir *Luncheon* is flat and lifeless, and his *Dance at Bougival* even worse, with many minor inaccuracies climaxing in the banal pink of the girl's dress and a golden brown foreground which should have been green. The prefatory explanation that many of the plates for these inferior reproductions had been made by other engravers hardly justifies their inclusion: they make a mockery of the text, of the original paintings, and of the whole usefulness of such a collection. It would have been helpful if the authors had pointed out some of these inadequacies in the color plates and thus put the inexperienced reader on his guard.

In choosing the paintings to be represented in this collection, the authors and publisher undoubtedly considered first those which had already been reproduced and for which plates were available. Hence twenty-three of the total hundred and one in the book were drawn from the plates originally made in 1944 for the National Gallery's *Masterpieces of Painting*, and numerous others already used in various publications were also included. The selection shows perhaps an undue emphasis on Madonnas in the early section, though the examples are admittedly good ones. El Greco, Rembrandt, Renoir and Cézanne

are heavily favored with three plates apiece, whereas Tintoretto and Poussin are represented by only one, the former within the limited scope of a portrait and the latter by a figure composition which gives few hints of this artist's superb achievements in landscape. Still more questionable is the restriction of Picasso's complex *oeuvre* to a single early pre-cubist canvas. The only other recent artists included are Matisse, Rouault and Marin, each of whom rates one reproduction. If, as it would appear, it was the authors' intention to attempt a fairly catholic coverage of all important European schools well represented in this country, it is difficult to see how they could have passed over Braque, Klee, Kandinsky and other significant leaders of French cubism, German expressionism or other important contemporary movements. Oriental art, too, is overlooked completely, and although several American artists are included, they look a little out of place in a collection concerned almost exclusively with the European development and which might perhaps better have been published under another title, such as "Some Great European Paintings in America."

Finally, it might be worth noting that a collection of plates from many different sources inevitably results in curious discrepancies in size. The original panel of Lorenzetti's *Madonna and Child with a Monk*, for instance, which is more than twelve times the size of Sassetta's *Journey of the Magi*, is shown in reproduction as actually smaller, giving the impression that the little Sassetta is a huge picture whereas actually it is the same size as the reproduction. Although the authors have noted the size of each original throughout the book, the visual effect of these inversions is still very disturbing; and it may be that a quarter-size print of so small a picture as the Sassetta would give it a relatively more proper scale. Another example of contradictions in dimensions is the relationship between the Watteau, here reproduced as a very large plate, and the Boucher, represented by one of the smallest; actually the original paintings are almost identical in size. Here again the dependence on plates previously made by other engravers has led to unhappy compromises.

In spite of the shortcomings mentioned above, serious students will prefer this book to *A Treasury of Art Masterpieces* published by Simon and Schuster in 1939. It fails as a whole, however, to match the standards achieved by the National Gallery's *Masterpieces of Painting* published five years ago; and its unevenness in quality both in plates and text will probably limit its usefulness. A more limited selection of plates with a text more carefully oriented to the reproductions may be the kind of book most needed on the market today.

THOMAS FOLDS  
Northwestern University

Margaret A. Murray, *The Splendour That Was Egypt: A General Survey of Egyptian Culture and Civilization*, New York, Philosophical Library, 1949. xxiii + 354 pp., 97 plates, 4 in color, 24 line-drawings in text. \$10.

Among Egyptologists few names are better known than that of Margaret Murray. As the colleague of the late Sir Flinders Petrie at University College, London, she has been personally acquainted with two generations of scholars, while for more than fifty years books and articles on all aspects of Egyptology have appeared over her signature. The present volume sums up the results of her long career in a picture of Egyptian civilization as Miss Murray sees it.

The first two chapters deal with the history of Egypt down to the conquest by Rome. Social conditions are next discussed, then religion, art and science, and language and literature. A seventh chapter contains a note on the career of Flinders Petrie, and various appendices.

Miss Murray has addressed herself to the layman rather than the scholar, and her aim has been to give a clear, readable account with a minimum of footnotes and references. The specialist, however, may wish that she had given the authority for some of her statements and that she had indicated when her own conclusions differ from those of the majority of recent scholars. On the other hand, Miss Murray quotes widely from



original Egyptian sources, particularly in the chapters on history, religion and literature; and her sojourns in Egypt during every part of the year—the heat of summer and the inundation, as well as the more conventional “tourist season”—give her an undeniable insight into many ancient customs. And the specialist will be the first to appreciate the author’s unvarnished account of Akhenaten: “His reign—known as the Tell el Amarna period—has had more nonsense written about it than any other period in Egyptian history, and Akhenaten is a strong rival to Cleopatra for the historical novelist. The appeal of Cleopatra is the romantic combination of love and death; Akhenaten appeals by a combination of religion and sentiment. In the case of Akhenaten the facts do not bear the construction often put on them.” Miss Murray’s remarks on Egyptian curses are also to the point “As there is always a certain amount of shuddering interest taken in curses inscribed on Egyptian tombs, I give here some examples of these awe-inspiring threats. It should be noticed, however, that the curses are directed against the violators of the *endowment*, not against the violators of the tomb itself. In other words, it was a question of property vested in a priesthood, and religious hatred is seldom manifested more spitefully than when exhibited by a priesthood whose estates are sequestered or even threatened.”

The book is copiously illustrated, most of the ninety-seven plates containing pictures of several antiquities.

NORA SCOTT  
Metropolitan Museum of Art

János Scholz, ed., *Baroque and Romantic Stage Design*, with introduction by A. Hyatt Mayor, New York, H. Bittner, 1950. 24 pp., 121 plates. \$10.

János Scholz, one of the few private collectors of theatrical designs in this country, has published a selection of outstanding drawings, some etchings, and lithographs in this field, reaching from the middle of the Italian renaissance to the beginning of the nineteenth century. The book represents a valuable supplement to the larger works of Freedley and Scholz, *Theatrical Designs from the Baroque through Neoclassicism*, and A. Hyatt Mayor, *The Bibiena Family*, both published some years ago by the same publisher.

The post-medieval conquest of perspective, from the end of the fifteenth century to the eighteenth, has stimulated an almost incredible interest in architectural showpieces on the stage, and quite obviously the public at large never got tired of looking at architecture in the theater. Stage designers, as often as not, were at the same time architects and used this opportunity to project spatial fantasies which for economic and technical reasons could not be erected in reality. The examples in this publication mostly stem from the great private collection of the author, of Professor A. M. Friend, Princeton, the Museum for the Arts of Decoration of the Cooper Union and the Print Room of the Metropolitan Museum of Art, besides examples from some European private collections. Originally, most of them were part of two nineteenth-century collections—of Michael Mayr, the stage designer for the Austrian Eszterházy, and of Giovanni Piancastelli in Rome, the erstwhile curator of the Borghese Gallery. In his preface, Mr. Scholz gives the extremely interesting history of how these treasures happened to come to the United States. The drawings, most of them unknown heretofore, and the prints reproduced mirror splendidly the stylistic transitions from generation to generation. This stylistic change is reflected in two ways. First, in the forms of the architecture employed, from Peruzzi’s severe high renaissance to the baroque creations of Pozzo and the Bibiena family, and the romanticizing classicism of an Antonio Basoli, Josef Platzler or K.-F. Schinkel. The second symptom of stylistic development, beyond the change in architectural content, is the change in presentation: from the central perspectives of the sixteenth and seventeenth centuries with their strict symmetry to the Bibienescue angular perspective of the eighteenth century. In this context, again, as in his *vedute* and his decorative etchings, the many-faceted imaginative power of Giovanni Battista Piranesi’s inventions stands out.

DECEMBER, 1950



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The brief but brilliantly written introduction of Hyatt Mayor quickens the interest not only of the expert but of anyone interested in the stylistic development of architecture and stage settings during these centuries, and simultaneously Mr. Mayor sets this whole field into the right focus within the larger compass of the general history of art. The reproductions are excellent and the bibliography thorough, though the reviewer missed such basic books as R. Hammitzsch, *Der moderne Theaterbau*; G. Kernodle, *From Art to Theater*; Benedetto Croce, *I Teatri di Napoli nel secolo XV-XVIII*; Flora Biach-Schiffmann, *Giovanni und Ludovico Burnacini*, and of original sources, Joseph Furttenbach, *Manhaffter Kunstspiegel*. As a whole, the work enriches our knowledge in this special field decisively and beyond that represents a valuable contribution to the general history of style.

PAUL ZUCKER  
The Cooper Union

Juliette Niclausse, *Tapisseries et tapis de la ville de Paris*, Paris, Librairie Gründ, 1948. 101 pp., 56 plates + frontispiece in color. 1,800 fr.

This catalogue lists one hundred and eighty-five tapestries and seven carpets, ranging in date from 1480 to the beginning of the twentieth century. They constitute, as Yvon Bizardel says in the preface, a collection second only in France to that of the Mobilier National. This is the first published catalogue, based on study made possible by the assemblage of the works on their return from war storage. Many of the series are little known; others are famous works—such as the magnificent double Boucher Psyche tapestry of the Tuck Collection (of which an equally superb example, with the rest of the series, is in the Rice Collection of the Philadelphia Museum), and the wonderful Savonnerie carpet from the royal tribune of the chapel at Versailles, now at Saint-Eustache.

FISKE KIMBALL  
Philadelphia Museum of Art

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HARVARD UNIVERSITY PRESS Cambridge 38, Massachusetts

Edith Melcher, *The Life and Times of Henry Monnier: 1789-1877*, Cambridge, Harvard University, 1950. xiv + 253 pp., illus. \$4.25.

Miss Melcher's excellent biography of Henry Monnier is as much a portrait of a social stratum as of an individual. It is a compendium of information about *la vie de Bohème* in the Restoration and Second Empire and should prove invaluable to people who have not absorbed the works of Balzac, Daumier, Théophile Gautier and their fellows. Monnier was not, to be sure, a man of the stature of any of those named, but he did create a symbol as important in its way as that of Mr. Pickwick or Jorjocks or Bouvard and Pécuchet, to say nothing of the various targets of Molière. That symbol was the *bon bourgeois*, Monsieur Prudhomme, who stepped out of Monnier's pages to enter those of a score of other writers and caricaturists. Prudhomme and Prudhomisms have become integrated into French speech almost as common nouns, and Miss Melcher has done us all a great service in telling us of the man who brought this symbol into being.

One of the many interesting features of her book is the story of how this symbol grew before taking definite form. Monnier was not only a writer, but also an artist and actor. He created the character in his monologues, which were spoken before being written out; he drew him himself, not relying on another to visualize him; he acted the role for years, and finally identified himself with the imaginary being. Authors have no doubt frequently utilized incidents in their own lives, even in their most objective fictions, but what other case exists of a man who identified himself with a comic figure and to such an extent? Other reviewers of this book have said that Monnier was at best a secondary author and artist, and Miss Melcher makes no claims for him beyond that. But as a psychological specimen he is probably unique.

The French satirists of the nineteenth century never tired of lampooning the *bourgeoisie*. In that they picked upon the central figure of their culture, for, as everyone knows nowadays, the French Revolution was above all a liberation of the middle class, and the century that followed it was the period of their greatest triumphs. But no class as such can become the object of effective satire unless it is personalized, unless it becomes actually visualized so that the eye can recognize it at a glance, as Englishmen, Americans and Frenchmen recognize John Bull, Uncle Sam and Marianne. Thus Monnier, in picking upon Prudhomme as his special butt and in fixing once and for all his outward appearance as well as his mentality, emerged not at all as a minor personage but rather as one of the important cultural forces of his time. One's only quarrel with Miss Melcher, therefore, is that she did not make enough of her man but with commendable modesty, if too great understatement, played him down.

GEORGE BOAS  
Johns Hopkins University

Ludwig Goldscheider, *Ghiberti, New York, Oxford (Phaidon), 1950. 154 pp., 142 plates, 45 text illus. \$5.*

This book, a companion volume to the earlier Phaidon editions devoted to the sculptural *oeuvre* of Donatello and Michelangelo, will sorely disappoint all those who turn to it in the expectation of finding adequate reproductions of the two great Baptistery doors after their recent cleaning. In the foreword the editor informs us that the plates were printed as early as 1943, while the cleaning of the doors was not begun until after the war. This is certainly a piece of hard luck, but Mr. Goldscheider's claim that "Ghiberti's picturesque reliefs were more effective in photographs when patina and dirt filled the hollows and only the most prominent portions caught the light," and that the doors, now that the original gilt surface has been uncovered, "have lost their rich gradation of tones and no longer show the mellowing influence of time, on which artists so often rely when they create their works," hardly deserves serious consideration. There is not the slightest reason to assume that Ghiberti "relied on the mellowing influence of time"; on the contrary, his doors were meant to retain, for all eternity, the same precise, metallic splendor that marks the two panels

he contributed to the Siena Font (and which were never obscured by dirt and patina). It is true, of course, that the doors are more difficult to photograph now than before. Yet the wonderful detail of angels from the *Baptism of Christ* in Siena (plate 109) proves how successfully a gilt surface can be recorded under proper conditions of lighting. In contrast, the details of the doors, which occupy by far the greater part of the plates, offer an equally striking demonstration of the extent to which the true character of these reliefs used to be hidden by the rough, jagged incrustations for which Goldscheider professes such fond nostalgia.

Even so, the volume has some value for students of Ghiberti, since it includes a number of new and impressive views of the artist's other works, such as the three statues at Or San Michele, the *Arca di S. Zenobio*, and the stained glass windows he designed for Florence Cathedral. The text contains a considerable amount of useful bibliographical and documentary material (including a first English translation of Ghiberti's autobiography) but affords little insight into the character and development of the artist's style.

H. W. JANSON  
New York University

**Rudolf Wittkower, *Architectural Principles in the Age of Humanism*, London, Warburg Institute, 1949. xi + 144 pp., 41 pp. of plates. \$9.40.**

This book consists of four studies, devoted respectively to the centrally planned church and the renaissance, Alberti's approach to antiquity in architecture, principles of Palladio's architecture, and the problem of harmonic proportion in architecture. The titles suggest diversity; in fact, each essay is but a different way of approaching one central problem, the impact of humanist ideas on the architects of the Italian renaissance. Wittkower uses the writings of the leading designers to make clear what they themselves considered the architect's function to be, and to define the intellectual principles which guided them in their work. Thereby he completely disposes of the persistent modern prejudice that "renaissance architecture is merely an architecture of form."

To say that this is the best study of Italian renaissance architecture in English is faint praise, but does suggest how useful the book will be. To say that it is the most illuminating treatment of a great and popular subject that has appeared in any language since Frankl's *Entwicklungsphasen* (1914) gives a measure of Wittkower's achievement. To say that he has here made the first important contribution of the twentieth century to the method of studying architectural history suggests the influence which this little volume is certain to exert. For Wittkower demonstrates clearly and specifically how architecture reflects and how it affects the intellectual life of its age. Sooner or later all other well-known periods in the history of architecture will have to be re-studied along the lines indicated in this little book.

JOHN COOLIDGE  
Fogg Art Museum

**Hans Tietze, *Genuine and False: Imitations, Copies, Forgeries*, New York, Chanticleer, 1949. 20 pp., 68 plates, 8 in color. \$3.**

This is not a text book, but, as the publisher states, is one of a series on "approach to art" intended to stimulate discussion. Its brief and meaty essay, written for popular consumption, is unpedantic. This, plus the numerous illustrations, should accomplish the publisher's aim.

Tietze has brought together an extremely interesting collection of art forgeries, mostly from the fields of painting and sculpture. One sees in the text the results of prolonged and searching thought by the author on what constitutes a genuine work of art and what a falsification. A work of art "means more to us than a combination of lines and planes, of colouristic and plastic values; it represents a personality, an epoch, a nation" and "is the result of numerous and complex forces converging in this specific form only once." Furthermore, it "is for us firmly rooted in time, space, and the personality of its author condi-

tioned by the special circumstances of the creative moment." Art which is falsified does not fit this definition. It is quite impossible for a forger completely to project himself into the personality of another artist or to re-create the "special circumstances of the creative moment." To do the same is equally difficult for the critic, especially if he is contemporaneous with the forger, and therefore a falsification may remain undetected for some time. But art is viewed and criticized by generations of critics, each with a different point of view, and eventually the inconsistencies of a falsification are brought out.

Reasons behind the creation of forgeries are probed and analyzed and the methods by which they are uncovered are briefly given. Constant reference is made in the text to the illustrations, which in addition have good explanatory captions. Two pictures credited to the Brooklyn Museum, a forged Picasso and a nineteenth-century American portrait, are not and never were its property; the photographs only are in its files and were made available to the author for reproduction.

This book should bring enjoyment and considerable insight to the interested layman or student of art history. Anyone who is about to purchase an old or modern master at cut rate might find this book a worthwhile investment.

SHELDON KECK  
Brooklyn Museum

**P. B. Coremans, *Van Meegeren's Faked Vermeers and De Hoochs: A Scientific Examination*, London, Cassell, 1949. viii + 40 pp., 76 plates, 1 in color. 25 s.**

No one is better qualified to tell the story of the Van Meegeren forgeries than Dr. Paul Coremans, Director of the Central Laboratory of the Belgian Art Galleries. In his capacity as technical expert for the Netherlands in the case of the Dutch Government versus Van Meegeren, Coremans not only made a detailed examination of all the paintings but interviewed Van Meegeren before the trial and observed him during it. He presents in his book an excellent description of laboratory techniques which he proceeds to apply to Van Meegeren's falsifications. The importance of microchemical determinations and of radiography were particularly apparent in this instance. That Van Meegeren used a phenol-formaldehyde resin as the medium to simulate a hard aged paint film could only have been discovered by chemical analysis and is conclusive evidence that the paintings are of our own time. Radiography revealed, among other significant data, that old paintings considerably rubbed down had been used in producing the forgeries. It seems incredible that radiographic examination apparently was not considered necessary when the *Supper at Emmaus* was purchased for the Boymans Museum, since examination at the time of the trial showed a seventeenth-century *Resurrection of Lazarus* beneath. Though inconclusive, it certainly should have raised doubts indicating a more thorough examination of the painting.

The book is profusely illustrated with good half-tones of all the forgeries available, including six Vermeers and two de Hoochs that found their way into museums or collections. It is difficult now, seeing them all together, to understand how they were ever accepted; even his first and best work, the *Supper at Emmaus*, shows a crowding of composition, a lack of space and eccentricities of drawing untypical of Vermeer. Other forgeries in the seventeenth-century style are reproduced as well as some of Van Meegeren's contemporary work which was extremely eclectic and superficial. The same hand can be seen in the forgeries and his signed pieces.

The interesting story presented by Coremans suffers from ungainly format and pedestrian translation. I am sure that Coremans himself could have handled the English as well. The singular of "mediums," for instance, on page 4 is not "media," a few lines below. The title, too, is awkward and not even truly descriptive, since forgeries in the styles of Hals and Terborch are also shown. One feels that the publishers wanted a popular book which their scientifically minded author was loath to give. The result is not as happy as it might have been.

SHELDON KECK  
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## Latest Books Received

- AMERICAN PROCESSIONAL: THE STORY OF OUR COUNTRY, Washington, National Capital Sesquicentennial and Corcoran Gallery of Art, 1950. 272 pp., 200 illus. \$3 + 25c postage.
- ANIMAL DRAWINGS OF EIGHT CENTURIES, introduction and notes by Anna Maria Cetto, New York, Harper, 1950. 90 pp., 59 illus., 1 color plate. \$3.
- Charlot, Jean, ART-MAKING FROM MEXICO TO CHINA, New York, Sheed and Ward, 1950. 308 pp., 41 illus. \$3.
- EL GRECO, text by Leo Bronstein (Library of Great Painters Series), New York, Harry N. Abrams, 1950. 126 pp., 19 gravure illus., 50 color plates. \$10.
- LIFE'S PICTURE HISTORY OF WORLD WAR II, New York, Time, Inc. (distributed through Simon and Schuster), 1950. 368 pp., 358 photographs in black and white and color. Regular edition \$10; de luxe edition \$12.50.
- Nogara, Bartolomeo, ART TREASURES OF THE VATICAN, New York, Tudor, 1950. 308 pp., 194 illus., 55 color plates. Text in English, French, Italian and Spanish. \$7.50.
- VINCENT VAN GOGH, text by Meyer Schapiro (Library of Great Painters Series), New York, Harry N. Abrams, 1950. 130 pp., 20 gravure illus., 50 color plates. \$10.
- Weismann, Elizabeth Wilder, MEXICO IN SCULPTURE, Cambridge, Harvard University, 1950. 224 pp., 169 illus. \$7.50.

## Film Review

*Maya Through the Ages*, produced under the sponsorship of United Fruit Company. Photography by Giles Greville Healey. Narrated by Vincent Price, Ralph Bellamy and Irving Pichel. 16 mm.; color; sound; 4 reels (45 min.). Music by Walter Tullis. Available free of charge from Princeton Film Center, Princeton, New Jersey.

One would think that any attempt to present the history of a civilization in a mere forty-five minutes would almost certainly be doomed to failure, especially a civilization as brilliant and inventive as that of the Maya. Yet this film achieves its aim with unusual success and, distinguished by taste and accuracy, emerges as one of the outstanding films of its kind.

The film is divided into three sections. The first deals with the ancient civilization. The sculpture and the ruins of the buildings at Chichen-Itza, Uxmal, Yaxchilan, Copan and other cities are shown. Mayan mathematics is explained. The study of astronomy resulting in an extremely accurate calendar reveals the agrarian nature of their economy. Their religion, social structure and origins are discussed.

The second section is concerned with the present-day survivors of the Maya, especially the Lacandon Indians who live in the jungles of Chiapas, Mexico. Vestiges of their ancestors' culture at its peak are noted in their social organization, crafts and religious ceremonies. This section is a bit long and not too well integrated with the other two.

The last part of the film is a detailed analysis of the magnificent frescoes and sculpture of the temples at Bonampak. The circumstances of their discovery by Giles Healey, who was taken to them by the Lacandon Indians in 1946, and the work of preservation and restoration by the archeological expedition in 1947 are shown.

This film is no exception to the rule that color photography in general is far from perfect in so far as accuracy of reproduction is concerned. The commentary is informative, very well related to the visual material and spoken with restraint and understanding. Walter Tullis' musical score deftly sets the mood of the film; it is occasionally moving but never distracting or obtrusive.

PATRICK T. MALONE  
Art Institute of Chicago

**GRANDMA MOSES:** An intimate study of the artist and her work. With commentary by Archibald MacLeish.

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# December Exhibition Calendar

All information listed is supplied by exhibitors in response to mailed questionnaires.

**ALBANY, N. Y.** Albany Institute of History and Art, Dec. 1-31: Artists' Show, Albany Artists' Group, Dec. 5-18; Betty Warren Jones, One-Man Show, Dec. 19-31; Rudy Helmo, One-Man Show, Dec. 19-31; Albany College, Dec. 15: Artists of the Pacific Northwest, Librarian Art, Explaining Abstract Art.

**AMHERST, MASS.** Museum of Fine Arts, Amherst College, to Dec. 8: Amer. Art, 1860-1900, Dec. 9-Jan. 17: Amer. Art, 1900-1950.

**ANDOVER, MASS.** Addition Gallery of American Art, to Dec. 10: New Hampshire Crafts (AFA).

**ANN ARBOR, MICH.** Museum of Art, University of Michigan, Dec. 4-31: Work in Progress in Mich. Woods and Drawings (Newberry Coll.).

**ASHVILLE, N. C.** Asheville Art Museum, to Dec. 23: Year Round Exhib.

**ATHENS, GA.** University of Georgia, Georgia Museum of Fine Arts, to Dec. 15: Pigs from Great Britain (IBM), Dec. 3-17: Mr. Ferdinand Warren, Artist-in-Residence.

**ATHENS, OHIO.** Ohio University Gallery, Dec. 1-31: Faculty, Ohio U. School of Pig and Allied Arts.

**ATLANTA, GA.** Scott Memorial Galleries, Atlanta Art Association and High Museum, Dec. 10-Jan. 7: Art Schools U.S.A., 1949 (AFA).

**BALTIMORE, MD.** Baltimore Museum of Art, Dec. 3-Jan. 14: Basic Designs in Textiles.

**BALTIMORE, MD.** Walters Art Gallery, to Jan. 7: Walters Coll. of Italian Majolica.

**YOUNG PEOPLES ART CENTER, MUSEUM OF ART, DEC. 15-JAN. 15:** Art Schools, U.S.A., 1950 (AFA).

**BATON ROUGE, LA.** Louisiana Art Commission, Dec. 5-23: Block Prints by Maunita Smith. Pigs by the Terrebonne Art League.

**BETHLEHEM, PA.** Lehigh University Art Gallery, Dec. 3-Jan. 8: Violet Oakley, Great Women of the Bible: Portraits, 1949; Triptychs, Originals from "Holy Experiment."

**BEVERLY HILLS, CALIF.** Frank Perls Gallery, to Dec. 6: Max Beckmann, Dec. 7-30: Contemp. Amer. and French Works.

**BLOOMFIELD HILLS, MICH.** Museum of the Cranbrook Academy of Art, Dec. 1-28: Societe Anonyme Coll., Yale U. Art Gall. Mich. Wood Soc. Dec. 2-10: Ann Xmas Sale of Student Work.

**BLOOMINGTON, IND.** Art Center Indiana University, to Dec. 22: Ceramics Show.

**BOSTON, MASS.** Copley Society of Boston, Dec. 4-24: Members' Exhib. of Little Pigs.

**DALLAS, TEX.** Dallas Museum of Fine Arts, Dec. 1-31: Pigs, Woods and Drawings by William T. Aldrich.

**INSTITUTE OF CONTEMPORARY ART, TO DEC. 30:** Design for Xmas.

**MUSEUM OF FINE ARTS, TO DEC. 17:** Mem. Exhib. of Woods by Dodge MacKnight.

**VASE GALLERIES, TO DEC. 23:** Pigs by William James.

**BROOKLYN, N. Y.** Brooklyn Museum, to Jan. 7: Amer. Woodcuts, 1670-1950. To Jan. 31: Italy at Work.

**BUFFALO, N. Y.** Albright Art Gallery, Dec. 9-29: Textiles by Loewy, Dec. 10-31: Buffalo Soc. of Artists.

**LITTLE GALLERY, ALBRIGHT ART SCHOOL, DEC. 3-14:** Exhib. of Pigs and Drawings by Faculty Members.

**CALGARY, ALBERTA.** Calgary Allied Arts Council, to Dec. 14: Maxwell Bates, Luke Lindoe, I. V. Kerr, English Woods, Dec. 15-Jan. 4: Maritime Artists, Calgary Artists' Soc. Winter Show.

**CAMBRIDGE, MASS.** Busch-Reisinger Museum, Dec. 5-Jan. 4: Pigs by Ernst Kirchner.

**CHAPEL HILL, N. C.** Person Hall Art Gallery, Dec. 4-Jan. 12: Marican Coll. (IBM).

**CHARLOTTESVILLE, VA.** University of Virginia, Museum of Fine Arts, Dec. 10-Jan. 7: 1950 Amer. Institute of Architects Nat'l Honor Awards (AFA).

**CHICAGO, ILL.** Art Institute of Chicago, to Dec. 17: In Wind and Rain—Outstanding Prints by Japanese Artists. To Jan. 18: Masterpieces of Art from Vienna. Continuing: Handwoven Fabrics, Stone-ware and Earthenware of the Renaissance, Arts of the Watchmakers and Goldsmiths of the 17th to 19th Cn. Mrs. James Ward Thorne's Amer. Rooms in Miniature.

**CHICAGO GALLERIES ASSOCIATION, DEC. 1-31:** Portraits and Figure Studies by Mildred Lyon Hetherington. Serigraphs and Woods by Mark Coomer. Oils of Midwest and West by Charles J. Bergstrom.

**CHICAGO PUBLIC LIBRARY, DEC. 1-31:** Pigs by T. A. Hoyer, Ceramics by Peggy Beck.

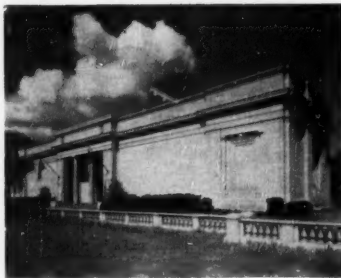
**MUNDOL BROTHERS, DEC. 1-31:** Prairie Print Makers, Woods and Etchings by Bratton Vaz, Woods by Kikuchi Atschi, Jewelry by Julia Theda.

**PALETTE AND CHASEL ACADEMY OF FINE ARTS, DEC. 9-JAN. 31:** 56th Ann. Exhib. of Woods.

**PALMER HOUSE GALLERIES, TO DEC. 31:** Chicago Artists, Group Exhib.

**RENAISSANCE SOCIETY, UNIVERSITY OF CHICAGO, TO DEC. 13:** Pigs and Jewelry by Florence Koehler.

**CINCINNATI, OHIO.** Cincinnati Art Museum, to Jan. 9: Ann. Exhib. of Artists of Cincinnati and Vicinity, Dec. 2-Jan. 24: Landscape in Prints, 18th Cn. French Prints, Dec. 11-Jan. 7: 29th Ann. Exhib. of Advertising and Editorial Art (AFA).



J. B. Speed Art Museum, Louisville, Ky.

**CLEARWATER, FLA.** Art Group Gallery, Dec. 1-17: Art for Xmas, Dec. 18-29: Oils by Lois Bartlett Tracy.

**CLEARWATER ART MUSEUM, TO DEC. 10:** Pigs by Edward Millman, Dec. 17-Jan. 14: Pigs by Doris Lee and Arnold Blanch.

**FLORIDA GULF COAST ART CENTER, TO DEC. 10:** 24 Pigs from 24 Countries, Dec. 17-Jan. 14: Sculpt. by Raul Hague, Arts of Music, Theater, Dance.

**GEORGE SHILLARD GALLERY, TO JAN. 31:** Recent Accessions in Amer. Pig, Prints and Sculpt.

**CLEVELAND, OHIO.** Cleveland Museum of Art, to Dec. 10: William Sumner Mem. Exhib. Dec. 1-31: Xmas Story in Prints, Dec. 12-Jan. 7: Italian Drawings (AFA), Dec. 15-Jan. 14: Domestic Architecture of the San Francisco Bay Region (AFA), Dec. 15-Jan. 14: New Irish Painters.

**COLORADO SPRINGS, COLO.** Colorado Springs Fine Arts Center, to Dec. 28: Works of Edward Munch. To Dec. 26: Colorado Springs Photographers.

**COLUMBIA, S. C.** Columbia Museum of Art, Dec. 11-31: Woods by Franz Budt, Oils by Merrill Smoller, Dec. 15-Jan. 15: Old Masters (Knoedler Coll.).

**COLUMBUS, OHIO.** Columbus Gallery of Fine Arts, Dec. 2-31: Carnival of the Animals, Children's Exhib. Sargent Woods.

**CORAL GABLES, FLA.** University of Miami Art Gallery, Dec. 15-Jan. 15: Made in the U.S.A. (AFA).

**CORTLAND, N. Y.** Cortland Free Library, Dec. 1-31: Exhib. of Pigs by the Plastic Club of Philadelphia, Pa.

**CULVER, IND.** Culver Military Academy, to Dec. 15: Etchings by Samuel Chamberlain.

**DALLAS, TEX.** Dallas Museum of Fine Arts, to Dec. 31: Pre-Columbian Art, Pigs of Beef Cattle by Tom Lea, Pottery from the Pond Farm Workshop, Dec. 3-31: Drawings by Ivan Mestrovic.

**DAYTON, OHIO.** Jane Reece Art Galleries, to Jan. 1: Portraits and Scenes by Lewis Eugene Thompson and His Students.

**DECATUR, ILL.** Art Center, to Dec. 17: Pigs by Dr. Harry Wood.

**DENVER, COLO.** Denver Art Museum, Dec. 1-28: Mopets and Puppets, Dec. 1-Jan. 9: The Top of the World: Native Arts from Arctic Areas, Dec. 11-Feb. 11: Art of the Middle Ages.

**DES MOINES, IOWA.** Des Moines Art Center, to Dec. 17: Herb Owens, One-Man Show, Dec. 5-31: Permanent Coll. of the Des Moines Art Center, Dec. 19-Jan. 7: Walter Stevens, One-Man Show.

**DETROIT, MICH.** Detroit Institute of Art, to Dec. 8: Albert Kahn Books, To Dec. 17: Little Show; Contemp. European Sculptors, Mich. Artists Exhib.

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Dec. 2-31: Levy Wax Miniatures, Dec. 15-Jan. 7: Hallmark Awards.

**DURHAM, N. C.** Duke University, Dec. 4-Jan. 2: Pigs by George Kachurigs.

**EAST LANSING, MICH.** Michigan State College, to Dec. 15: Sec. of Etchers, Lithographers and Engravers, Silver by Arthur Delos.

**ELMIRA, N. Y.** Arnot Art Gallery, Dec. 1-31: Exhib. by Elmira Artists.

**FLINT, MICH.** Flint Institute of Arts, to Dec. 5: Mich. State College Art Faculty, Dec. 10-31: 7th Ann. Print and Draw Fair.

**FORT SMITH, ARK.** KEFW Gallery of Fine Arts, Dec. 10-23: Edwin Brewer, Dec. 24-Jan. 6: Harry Hershey.

**FORT WAYNE, IND.** Fort Wayne Art Museum, to Dec. 23: Local Artists' Exhib.

**FREDERICKTON, NEW BRUNSWICK.** Fredericton Art Club, Dec. 13-18: Maritime Art Assn.

**GREEN BAY, WIS.** Neville Public Museum, Dec. 3-31: Standard Oil Exhib.

**GREENSBORO, N. C.** Woman's College of the University, Dec. 11-Jan. 11: Pigs, Woods and Drawings by Susan Backslide, Toni Hills.

**GRINNELL, IOWA.** Grinnell College, to Dec. 16: Pigs by Alice Cobb.

**HAGERSTOWN, MD.** Washington County Museum of Fine Arts, Dec. 4-Indef.: Xmas Story in Art (Walters Art Gall.). Pigs, Sculpt. Furniture from Mus. Coll.

**HAMILTON, ONTARIO.** Art Gallery of Hamilton, Dec. 2-31: 3rd Ann. Winter Exhib.

**HANOVER, N. H.** Carpenter Gallery of Art, Dartmouth College, Dec. 1-31: 4th Circulating Exhib. of the New Hampshire Art Association.

**HARTFORD, CONN.** Wadsworth Athenaeum, to Dec. 31: Useful Objects, To Jan. 14: 17th Cn. Holland: Views and Vistas, Pantomimes and Peep Shows, Old Master Drawings from the Mus. Coll.

**HEMPSTEAD, N. Y.** Hofstra College, Dec. 4-19: Recent Pigs by Oke Nordgren.

**HONOLULU, HAWAII.** Honolulu Academy of Arts, Dec. 5-31: Religious Subjects in Prints: Xmas Displays, Dec. 6-31: Ecclesiastical Vestments.

**HOUSTON, TEX.** Museum of Fine Arts of Houston, to Dec. 10: Houston Architecture, Dec. 17-Jan. 7: 12th Ann. Tex. Exhib. of Pigs and Sculpt.

**INDIANAPOLIS, IND.** Art Association of Indianapolis, John Herron Art Institute, to Dec. 17: North European Textiles and Prints of the 15th and 16th Cn. To Dec. 24: Holbein and his Contemporaries.

**KALAMAZOO, MICH.** Western Michigan College, to Dec. 10: 25 Pigs from the Whitney Mus. of Amer. Art (AFA).

**KANSAS CITY, MO.** William Rockhill Nelson Gallery of Art, Dec. 3-31: Prints by Rouault. Kansas Painters Exhib.

**KEW GARDENS, N. Y.** Kew Gardens Art Center Gallery, Dec. 3-30: Pigs by Wood Gaylor.

**LAWRENCE, KANS.** Museum of Art, University of Kansas, Dec. 1-31: Prints and Drawings by James Ensor.

**LINCOLN, NEBR.** University of Nebraska Art Galleries, to Dec. 31: Pigs by Robert W. Hansen. Dec. 1-31: Photos by John Szarkowski.

**LONDON, ONTARIO.** London Public Library and Art Museum, to Dec. 30: Canadian Portrait Pig. Advertising and Editorial Art, Boston Printmakers.

**LOS ANGELES, CALIF.** Forsythe Gallery, to Dec. 25: Group Show: Pigs, Drawings, Graphics, Sculpt. and Ceramics, Dec. 28-Jan. 25: Pigs and Drawings by Flavio Cabral.

**DOLLZEL Hatfield Galleries, to Dec. 15:** Xmas Exhib.: Pigs by Sheets, Cowles, Haines, Harton, Seriwawa, Loran; Ceramics by Oshida and Gertrude Natzi, Lockens, Purkiss; Sculpt. by Ford and Hord.

**Third Street Gallery, to Dec. 13:** Pigs, Woods, Sculpt. and Photos by Leslie Powell, Roy Ruddlel, Winifred Singleton and Teskie, Dec. 14-23: Xmas Show.

**Dec. 25-Jan. 3:** Children's Art and Puppet Shows.

**James Figuevno Galleries, to Dec. 31:** Xmas Exhib. of French and Amer. Pigs Under \$500.

**LOUISVILLE, KY.** Junior Art Gallery, Louisville Free Public Library, Dec. 10-Jan. 7: Frankly Romantic (AFA).

**J. B. Speed Art Museum, to Dec. 27:** 50 Prints by Toulouse-Lautrec, To Dec. 31: French Pigs, 16th to 18th Cn. British Children's Art, Dec. 10-Jan. 3: Children's Books of Yesterday (AFA), Dec. 10-Jan. 7: Brooklyn Mus. Print Ann. (AFA), Dec. 10-31: Lifar Ballet Coll. (AFA).

**MADISON, WIS.** Wisconsin Union Art Galleries, University of Wisconsin, to Dec. 10: 16th Ann. Wis. Salon of Art, Dec. 12-Jan. 5: Camera Concepts, The Written Word.

**MANCHESTER, N. H.** Currier Gallery of Art, Dec. 1-30: Kyoto (LIFE Photog. Exhib.), Dec. 10-Jan. 7: Pigs from the Caves of the Thousand Buddhas (AFA), Dec. 10-Jan. 10: Japanese Prints and Pottery (AFA).

**MARION, OHIO.** Marion Museum, Dec. 1-31: Oils by Ellsworth and Lowell Smith, Exhib. from the Hadley Potteries, Louisville, Ky. Craftwork from J. C. Campbell Folk School, North Carolina.

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**MEMPHIS, TENN.** Brooks Memorial Art Gallery, Dec. 1-25: 3rd Memphis Biennial Exhib.

**Memphis Academy of Arts**, to Dec. 21: Drawings by Mestrovic. To Dec. 22: Carvers, Modelers, Welders (MOMA).

**MILWAUKEE, WIS.** Layton Art Gallery, to Dec. 23: 2nd Ann. Xmas Sale of Wis. Arts and Crafts.

**Milwaukee Art Institute**, Dec. 1-24: 2nd Ann. Xmas Sale of Wis. Art.

**Milwaukee-Downer College**, Chapman Memorial Library, to Dec. 22: E.C.A. Intra-European Prize Posters.

**MINNEAPOLIS, MINN.** Minneapolis Institute of Arts, to Jan. 1: 19th Internat'l Salon of Photog. Dec. 5-27: Pigs and Drawings by Toulouse-Lautrec.

**University Gallery, University of Minnesota**, Dec. 4-Jan. 2: Albright Art School, Dec. 5-Jan. 26: Photo Show: Rosenblum, Dec. 6-Jan. 21: Amer. Print Competition, Dec. 11-Jan. 7: Cameron Booth.

**Walker Art Center**, to Dec. 10: 5th Walker Biennial of Amer. Ptg. To Jan. 14: Useful Gifts, 1950.

**NEWARK, N. J.** Newark Art Club, Dec. 7-29: Open Show—Students of the Newark School of Fine and Industrial Art.

**Newark Museum**, to Dec. 31: Xmas Gift Suggestions Under \$10. To Jan. 15: Public Health in Peace and War. Amer. Indian Wools. Pigs Acquired Since 1944.

**Rabin and Krueger**, to Dec. 15: Pigs, Drawings and Wools by Joseph Van Ramp.

**NEW BRITAIN, CONN.** Art Museum of the New Britain Institute, Dec. 2-25: Calligraphic and Geometric Exhib. (MOMA).

**NEW HAVEN, CONN.** Yale University Art Gallery, to Dec. 7: Architecture and the City Plan, Dec. 6-Jan. 8: Printed Cottons, Ancient and Mod. Visual Education for Architects (AFA).

**NEW ORLEANS, LA.** Arts and Crafts Club, to Jan. 6: Holiday Group Exhib. by Gal. Artists.

**Isaac Delgado Museum**, Dec. 3-24: Ann. Exhib. of the New Orleans Art League. Boyd Cruise, One-Man Show, Dec. 3-31: 3 Centuries of Religious Prints by Master Artists, Dec. 11-Jan. 11: Contemp. Color Lithography (AFA). Dec. 27-Jan. 11: New Pigs by Dr. Marion Souchon.

**Newcomb Art School, Tulane University**, to Dec. 16: Young Amer. Printmakers. Lithographs by Toulouse-Lautrec.

**NEW YORK, N. Y.** A.C.A., 63 E. 57, to Dec. 9: Pigs by Joseph Solman. Dec. 11-30: Pigs by Lena Gurr.

**Albatross**, 22 E. 66, to Dec. 24: Xmas Show.

**Alonso**, 58 W. 57, Dec. 4-31: Group Show.

**Artists**, 851 Lexington, Dec. 2-21: Pigs and Sculpt. by Cesare Stea. Dec. 9-23: Small Pigs and Drawings for Xmas Gifts.

**Associated American Artists**, 711 Fifth, to Dec. 9: Drawings by Frederic Taubes. To Dec. 16: Sculpt. by Bernard Rosenthal. Dec. 18-Jan. 6: Pigs by Gene Grant.

**Babcock**, 38 E. 57, Dec. 4-29: Selected Intimate Pigs by 19th and 20th Cen. Amer. Artists.

**Binet**, 67 E. 57, to Dec. 15: Oils and Woodcuts by R. R. Tacke. Dec. 16-Jan.: Contemp. Amer. Color Etchings, Aquatints and Engravings.

**Buchholz**, 32 E. 57, Dec. 5-30: Heritage of Rodin. Carré, 712 Fifth, Dec. 1-30: Mod. Pigs to Live With. Carstairs, 11 E. 57, Dec. 1-30: New Pigs by Salvador Dali.

**Charles-Fourth**, 51 Charles, to Dec. 31: Xmas Show. **Collectors of American Art**, 106 E. 57, to Dec. 15: Prints, Pigs and Sculpt. for Distribution to Members at Xmas.

**Contemporary Arts**, 106 E. 57, to Dec. 26: Pigs and Sculpt. Priced for the Xmas Budget. Dec. 27-Jan. 18: Recent Pigs by Harold Baumbach.

**Cooper Union Museum**, to Jan. 13: Leather in the Decorative Arts.

**Durlacher**, 11 E. 57, to Dec. 31: Old Master Drawings. Egan, 63 E. 57, Dec. 1-31: Work by Joseph Cornell.

**Ferargil**, 63 E. 57, to Dec. 10: Work by T. M. Robertson and Ellison Hoover. Amer. Sculpt. and Wools, Dec. 12-25: Lugrid/Sasson.

**Frick Collection**, 1 E. 70, Permanent Exhib. of Works of Art Collected by Henry Clay Frick.

**Friedman**, 20 E. 49, Dec. 1-31: Pigs by Wong Suiling.

**Grand Central**, 15 Vanderbilt, to Dec. 9: Wools by Gordon Grant. The Modern Medium—Casein, with Demonstrations on Mon., Wed. and Fri. To Dec. 23: Xmas Suggestions. Dec. 12-23: Pigs by Terence R. Duren.

**Grand Central Modern**, 130 E. 56, Dec. 15-30: Xmas Show.

**Grolier Club**, 47 E. 60, Dec. 20-Feb. 4: Chinese Books, Prints and Calligraphy.

**Hacker**, 24 W. 58, Dec. 4-31: Americans in Paris. Hewitt, 18 E. 69, to Dec. 16: Small Sculpt. by Elie Nadellman. Dec. 19-Jan. 6: Drawings by Jared French.

**Hugo**, 26 E. 55, to Dec. 30: Max Ernst.

**Jamiz**, 15 E. 57, Dec. 26-Indef.: Climax in 20th Cen. Art: 1915. To Dec. 23: Les Fauves.

**Jewish Museum**, 1109 Fifth, to Jan. 2: Children's Books Published in Israel.

**Kennedy**, 785 Fifth, Dec. 6-31: 19th Cen. Amer. Pigs up to \$200.

**Knoeller**, 14 E. 57, to Dec. 9: Eric Isenburger. Dec. 18-23: Montici Intarsia.

**Koota**, 600 Madison, Dec. 5-30: 15 Unknowns Selected by Bazioties, Gottlieb, Hare, Hofmann and Motherwell.

**Kraushaar**, 32 E. 57, Dec. 4-30: Pigs and Wools by Dean Fausett.

**Levitt**, 559 Madison, Dec. 4-30: 1940-1950: Gal. Group Showing a Pig or Sculpt. from Each Year.

**Luyker**, 112 E. 57, Dec. 4-30: Pigs by Gal. Group.

**Macbeth**, 11 E. 57, to Dec. 9: Wools and Tempera Pigs by Andrew Wyeth. Dec. 11-30: Wools by Contemp. Amer. Artists.

**Metropolitan Museum of Art**, to Dec. 8: Amer. Pig Today: 1950. To July 30: Adam in the Looking Glass—Men's Fashions from the 14th Cen. to Tomorrow.

**Midtown**, 605 Madison, to Dec. 23: Pigs by Nagler.

**Mitch**, 55 E. 57, Dec. 4-23: Amer. Pigs in Honor of the Jubilee of the Philadelphia Mus. of Art. To Dec. 23: Drawings by Frank di Gioia.

**Morgan Library**, 29 E. 36, Dec. 1-Indef.: Gilbert & Sullivan.

**Museum of the City of New York**, Fifth and 103rd, to Dec. 31: Charles Dana Gibson's New York. Classroom and Gallery—The School Mus. Program. Dec. 12-May 31: Wonderful Moments in the N. Y. Theatre.

**Museum of Modern Art**, 11 W. 53, to Jan. 7: Soutine Exhib. To Jan. 28: Good Design.

**Museum of Non-Objective Painting**, 1071 Fifth, Dec. 1-Indef.: New Group Show.

**National Academy of Design Galleries**, 1083 Fifth, Dec. 7-20: Nat'l Amateur Painters Competition.

**National Audubon Society**, 1000 Fifth, Dec. 3-21: Menaboni's Birds.

**National Serigraph Society**, 38 W. 57, to Jan. 7: Serigraphs for Xmas Under \$15.

**New**, 63 W. 44, to Dec. 9: Pigs by Frederick Karoly.

**New Age**, 138 W. 15, to Dec. 31: Art to Live With.

**Newman**, 150 Lexington, Dec. 1-31: 19th Cen. Amer. Pigs.

**New York Circulating Library of Paintings**, 640 Madison Ave. Dec. 1-25: Amer. and French Impressionists.

**New York Historical Society**, 170 Central Park W., to Jan. 21: Erie Canal, Mother of Cities, Dec. 7-Feb. 11: Early Amer. Toys.

**New York Public Library**, Fifth and 42nd, to Dec. 5: A Half-Century of Printmaking. To Jan. 9: Illustrated Books at the Time of Columbus. To Jan. 13: Children's Books Suggested as Holiday Gifts. To Dec. 30: The Berg Collection, 1940-1950.

**Parsons**, 15 E. 57, to Dec. 16: Pigs by Jackson Pollock. Dec. 18-Jan. 6: Pigs by Hedda Sterne. Pigs by Forrest Bess.

**Passedotti**, 121 E. 57, Dec. 4-Jan. 2: Xmas Exhib. Pen and Brush, 16 E. 10, Dec. 8-Jan. 2: Black and White Exhib.

**Peridot**, 6 E. 12, to Dec. 23: Sculpt. by Leonard. Dec. 26-Jan. 20: New Oils by Gallery Group.

**Peris**, 32 E. 58, to Dec. 30: 14th Ann. Holiday Show for the Young Collector.

**Pinecotheca**, 40 E. 68, Dec. 15-Indef.: Group Show.

**Rabinovitch Photography Workshop**, 40 W. 56, Dec. 1-30: Photographs and Gravure Reproductions by Rabinovitch.

**Riverside Museum**, 310 Riverside Dr., Dec. 4-24: Creative Arts Associates.

**Roko**, 51 Greenwich, to Dec. 6: Caseins, Gouaches and Drawings by Josef Presser. Dec. 10-Jan. 4: Pigs by Martin Nelson.

**Salpeter**, 36 W. 56, Dec. 4-30: Group Show.

**Seamander Museum of Textiles**, 20 W. 55, to Jan. 31: Chinese Silks of the Manchu Dynasty and their Influence Upon the Occidentals.

**Schaefer**, Bertha, 32 E. 57, Dec. 4-22: Pigs by

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**Sculpture Center**, 167 E. 59, Dec. 1-Jan. 15: Group Show of Sculpt.

*Sergy*, 708 Lexington, Dec. 1-30: African Sculpt. and Cubism.

*Seligmann*, 5 E. 57, to Dec. 16: Prints and Ceramics.

*Silberman*, 32 E. 57, Dec. 1-31: Selected Pigs from the 15th to 20th Cen.

*Van Diemen Lidenfeld*, 21 E. 57, Dec. 4-16: Pigs by Michel Gilbert.

*Van Loen*, 64 E. 9, to Dec. 10: N. Y. Soc. of Ceramic Arts. Dec. 10-24: 2nd Ann. Xmas Show.

*Walker, Maynard*, 117 E. 57, Dec. 4-16: Sculpt. on Religious Themes by Michael James.

*Whitney Museum of Art*, 10 W. 8, to Dec. 31: 1950 Ann. Exhib. of Contemp. Amer. Pig.

*Willard*, 32 E. 57, to Dec. 23: Mark Tobey.

*Wittenborn*, 38 E. 57, to Dec. 30: Graphic Art by Tanguy, Max Ernst, Miro, and Allianz Group, Zurich.

**NORFOLK, VA.** *Norfolk Museum of Arts and Sciences*, to Dec. 31: Holiday Show of Small Pigs, Ceramics and Decorative Arts by Members of the Tidewater Artists Gal. Dec. 10-31: The Nativity.

**NORMAN, OKLA.** *University of Oklahoma, Museum of Art*, to Dec. 12: Pigs from the Upper Midwest (AFA). Dec. 8-Jan. 1: Pigs by Artists of Kansas.

**NORTHAMPTON, MASS.** *Smith College Museum of Art*, Dec. 1-Jan. 20: First Hundred Years of Printmakers.

**NORWICH, CONN.** *Slater Memorial Museum*, Dec. 3-22: Pictures by Coch Van Gent, Contemp. Dutch Artist.

**OAKLAND, CALIF.** *Mills College Art Gallery*, to Dec. 8: Pigs and Drawings by Margaret W. Millard. Pigs and Gouaches by Edward John Stevens. Wools by Ernest Haskell. New Acquisition of the Gal.

**OVERLIN, OHIO** *Allen Memorial Art Museum, Oberlin College*, to Dec. 21: Guatemalan Textiles (Mrs. Carroll W. Dodge Coll.). Palestinian Costumes.

**OKLAHOMA CITY, OKLA.** *Oklahoma Art Center*, Dec. 10-31: Prints and Pigs by S. Deborah Haines. Etchings by Wuanita Smith. Wools by Huseyin Halit. Dec. 10-24: Group Exhib. of Printmakers.

**OSHKOSH, WIS.** *Oshkosh Public Museum*, Dec. 1-Indel.: The Italian Renaissance in Textile Design.

**PASADENA, CALIF.** *Pasadena Art Institute*, to Dec. 10: Werner Shatz. To Dec. 15: 18th Cen. French Fans, Snuffs, Laces. To Dec. 18: 30th Ann. Calif. Wool Soc. To Dec. 26: Southern Calif. Ceramics. Dec. 25-Jan. 22: Artist Equity.

**PHILADELPHIA, PA.** *Georges de Braux*, Dec. 1-31: Recent Oils by Jean de Botton.

*Dubis Galleries*, Dec. 6-24: Elizabeth and Walter Reinzel.

*Pennsylvania Academy of Fine Arts*, Dec. 5-17: Retrospective Exhib. of Oil Pigs by Abraham

Hankins, Dec. 9-Jan. 7: Contemp. English Pigs. Dec. 19-Jan. 7: Retrospective Exhib. of Drawings, Pigs and Sculpt. by Daniel Basmussen.

**Philadelphia Art Alliance**, to Dec. 6: Oils, Wools and Caseins by Katharine Steele. To Dec. 27: Pigs by Jerome Kaplan. To Dec. 31: Xmas Crafts Exhib. To Jan. 1: Oils, Drawings and Lithographs by Rico Lebrun. Wools by Charles Heidenreich, Joseph Kaplan and Irving Lehman. Dec. 4-Jan. 1: Animal Prints. Stained Glass by Auguste Labouret. Dec. 8-Jan. 10: Pigs by James Naughton.

*Print Club*, to Dec. 22: Lithographs by French Artists. Dec. 1-27: 22nd Ann. Exhib. of Phila. Printmakers.

**PITTSBURGH, PA.** *Carnegie Institute*, to Dec. 21: 1950 Pittsburgh Internat'l Exhib. of Pigs. To Dec. 31: Current Amer. Prints, 1950.

**PITTSBURGH, N. J.** *James R. Marsh Gallery*, to Jan. 31: Early Amer. Metal Work.

**PORTLAND, ME.** *Swcet Memorial Art Museum*, Dec. 2-16: 2nd Traveling Salon of Popular Photos.

**PORTLAND, ORE.** *Kharouna Gallery*, Dec. 4-31: Xmas Show.

*Portland Art Museum*, Dec. 1-Jan. 1: Tobey, Graves and Callahan. 2nd Ann. Ore. Print Exhib. Torii School, Part 1. Dec. 5-Jan. 1: Xmas Story—Pigs, Prints, and Sculpt.

**PRINCETON, N. J.** *Art Museum, Princeton University*, Dec. 1-17: Italian Drawings. Dec. 15-Jan. 7: Xmas Exhib.

**PROVIDENCE, R. I.** *Rhode Island School of Design Museum*, Dec. 13-Jan. 3: 12th Ann. Exhib. by Rhode Island Artists.

**QUINCY, ILL.** *Quincy Art Club*, Dec. 10-Jan. 7: Louisiana Painters (AFA).

**RACINE, WIS.** *Charles A. Wastum Museum of Fine Arts*, to Dec. 30: Racine Painters' Ann.

**RALEIGH, N. C.** *State Art Gallery*, to Dec. 31: Juetown Pottery (Jacques Busbee Mem. Coll.).

**RENO, NEV.** *Art Gallery, University of Nevada*, Dec. 4-20: Wools by J. Craig Sheppard.

**RICHMOND, VA.** *Virginia Museum of Fine Arts*, to Jan. 7: Home and the Machine. Dec. 8-21: The Last 50 Years in British Art. Dec. 15-Jan. 5: Xmas Story in Art.

**ROCHESTER, MINN.** *Rochester Art Center*, to Dec. 11: Good Design in Gifts.

**ROCKLAND, ME.** *William A. Farnsworth Library and Art Museum*, to Dec. 16: Primitive Panorama of Rockland, 1850. Dec. 2-31: Etchings by Arthur Heintzelman. Dec. 11-Jan. 1: Pigs by Marcel Jean. Art of Games.

**ROSWELL, N. M.** *Roswell Museum*, to Dec. 17: Santos: the Religious Art of Colonial New Mexico.

**ST. JOHN, NEW BRUNSWICK** *New Brunswick Museum*, to Jan. 1: Evolution of the Spoon.

**ST. LOUIS, MO.** *City Art Museum*, Dec. 1-26: St. Louis Women Artists. Dec. 18-Jan. 15: Audubon Centennial Celebration.

*Washington University*, to Dec. 20: American Craftsman Show.

**ST. PAUL, MINN.** *Hamlin University Gallery*, to Dec. 15: Sculpt. by John Rood.

*St. Paul Gallery and School of Art*, to Dec. 23: News Photo Exhib. and Selected Photos, Craftsman's Market Exhib. of Xmas Gifts of Contemp. Design.

**ST. PETERSBURG, FLA.** *Art Club of St. Petersburg*, to Dec. 9: Members' Xmas Show. Dec. 9-23: Miss Alice R. Huger Smith. Dec. 23-Jan. 7: André Smith, Maitland, Fla.

**SACRAMENTO, CALIF.** *California State Library*, Dec. 1-29: Print Makers Soc. of Calif.

*E. B. Crocker Art Gallery*, Dec. 1-31: Japanese and German Children's Art. Barbara Curran "Paris Sketches." Branston Photos. Pigs by Ives Gammell. Master Pigs from Permanent Coll.

**SAN ANTONIO, TEX.** *Witte Memorial Museum*, Dec. 3-Jan. 2: Sculpt. and Drawings by Alexander Archipenko. Ceramics by Bernard Leach.

**SAN DIEGO, CALIF.** *Fine Arts Gallery*, to Dec. 17: Art, Utility and You: Exhib. of Useful Objects. Dec. 3-31: San Diego Art Guild Membership Exhib.

**SAN FRANCISCO, CALIF.** *San Francisco Museum of Art*, to Dec. 10: 25th Ann. Exhib. of San Francisco Women Artists. To Dec. 17: Pigs by Madiha Umar. Dec. 8-17: Artists for a Party. Dec. 8-Jan. 3: Art Under \$25.

**SANTA FE, N. M.** *Museum of New Mexico*, Dec. 1-31: Invitation Exhib., N. M. Artists. Non-Jury. Dec. 3-31: 4th Ann. Exhib. of Prints and Drawings by N. M. Artists.

*New Mexico Art Gallery*, Dec. 1-31: New Mexico Print Show. Veronica Helfensteller, Lucile Winks, Gus Henrickson, Betty Njos. Junior Indian Art Showbox.

**SARASOTA, FLA.** *Sarasota Art Association*, to Dec. 8: Group of Invitation One-Man Shows. Dec. 10-22: Members' Xmas Sale Show. Dec. 24-Jan. 5: Members' Non-Jury Show.

**SARATOGA SPRINGS, N. Y.** *Skidmore College*, to Dec. 18: Work of Alvin Lustig.

**SCRANTON, PA.** *Everhart Museum of Natural Science*, to Dec. 18: Pigs by Barclay Rubincam. To Dec. 16: Pa. Prize Wools.

**SEATTLE, WASH.** *Henry Gallery, University of Washington*, to Dec. 17: Northwest Printmakers. Craftsman's Exhib. Dec. 20-Jan. 7: Master Prints from Rosenswald Collection (AFA). Contemp. Religious Pigs and Sculpt.

*Seattle Art Museum*, Dec. 7-Jan. 7: Mod. Amer. Pigs. Religious Art. Women Painters of Washington Group Show. Japanese Maps (Edward W. Allen Coll.).

**SHREVEPORT, LA.** *Shreveport Art Club*, Dec. 3-30: 29th Ann. Regional Sport Art Club.

**SIOWA CITY, IOWA** *Siowa City Art Center*, Dec. 3-31: Centennial Minnesota Exhib. Sculpt. by Joseph Bolinsky.

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**SPRINGFIELD, ILL.** Illinois State Museum, to Jan. 1: Wools of Western Hemisphere.

**SPRINGFIELD, MASS.** Connecticut Valley Historical Museum, Dec. 1-Indef.: 200 Years of Textile Design.

**Springfield Museum of Fine Arts**, to Dec. 17: Pigs by Alexander James. Dec. 10-Jan. 7: Tute Theatre, Past and Present.

**SPRINGFIELD, MO.** to Dec. 21: Springfield Camera Club Show. Dec. 22-Jan. 14: Iowa Print Group Exhibit.

**STANFORD UNIVERSITY, CALIF.** Thomas Welton Stanford Art Gallery, Dec. 5-Jan. 7: Amer. Institute of Architecture—Coast Valley Chapter, Rome.

**STATE COLLEGE, Pa.** College Art Gallery, to Dec. 20: Matisse's Jazz.

**STATEN ISLAND, N. Y.** Staten Island Institute of Arts, to Dec. 22: Craft Exhib. Lloyd Sanford, One-Man Show.

**STURBRIDGE, MASS.** Public House, to Jan. 2: Wools by Laurence Sisson.

**TACOMA, WASH.** Tacoma Art Association, Dec. 5-17: Famous Historical Wallpaper.

**TAMPA, FLA.** Tampa Art Institute, Dec. 4-18: Group Exhib.: Ralph Brown, Dr. Frederick Schubart and Ervin Seilagy. Dec. 19-Jan. 7: Prints—Fla. Federation of Art.

**TOLEDO, OHIO** Toledo Museum of Art, Dec. 3-31: Textiles from Scalmandre Mus. of Textiles. Design in Use. Dec. 10-Jan. 7: Pigs by Mariani Silverman.

**TOPEKA, KANS.** Mulvane Art Museum, Washburn Municipal University, to Dec. 15: Reproductions of Engravings and Pigs by William Blake (Dr. Ruth Lowery Coll.).

**TORONTO, ONTARIO** Art Gallery of Toronto, to Dec. 16: Canadian Group of Painters, Ann. Exhib. Royal Architectural Institute of Canada, Dec. 2-Indef.: Architectural Works Submitted in Connection with the Award of the Massey Medals for Architecture.

**Royal Ontario Museum of Archaeology**, to Dec. 11: The Chinese Book. Dec. 11-Jan. 21: Animals.

**TRENTON, N. J.** New Jersey State Museum, Dec. 3-Jan. 21: John Marin Pigs.

**TULSA, OKLA.** Philbrook Art Center, Dec. 5-31: 5th Tulsa Ann. Art Exhib.

**UNIVERSITY, LA.** Louisiana State University, to Dec. 13: Sculpt. by Painters.

**UNIVERSITY, MISS.** University Gallery, University of Mississippi, Dec. 1-21: Cranbrook Student Exhib.

**UTICA, N. Y.** Munson-Williams-Proctor Institute Dec. 3-31: Current Trends in British and Amer. Pig (Edward W. Root Coll.); Pigs by Karl Zerbe. Prints by Edward Hopper. Xmas Cards, 1950.

**WASHINGTON, D. C.** Corcoran Gallery of Art, to Dec. 15: Panorama of the Sioux War of 1862 by John Stevens. To Dec. 17: Amer. Processional.

**Library of Congress**, to Dec. 31: Sesquicentennial of the District of Columbia. Milestones of Amer. Achievement. Sesquicentennial of the Library of Congress.

**National Gallery of Art**, to Dec. 10: Canadian Pig Arranged by the Nat'l Gal. of Canada.

**Smithsonian Institute**, Dec. 8-29: Washington Wool Club.

**WELLESLEY, MASS.** Wellesley College Art Museum, to Dec. 14: Sculpt. by John Root.

**WILMINGTON, DEL.** Society of Fine Arts, Delaware Art Center, to Dec. 31: 37th Ann. Delaware Exhib. of Oils and Sculpt.

**WINDSOR, ONTARIO** Willstead Library and Art Gallery, to Dec. 27: A Pig in Your Home.

**WINNIPEG, MANITOBA** Winnipeg Art Gallery, to Dec. 2: Winnipeg Sketch Club, Dec. 10-30: International Business Machines Exhib. Scottish Painters.

**WOODSTOCK, N. Y.** Rudolph Galleries, Dec. 1-31: Small Pigs and Ceramics.

**WORCESTER, MASS.** Worcester Art Museum, to Jan. 1: Art Objects Owned In and Near Worcester.

**Dec. 3-Jan. 1: 2nd Worcester County Group Exhib.** Dec. 4-21: Prints by Members of Canadian Soc. of Printers and Etchers.

**YONKERS, N. Y.** Hudson River Museum, to Dec. 9: My Most Cherished Possession. Rare Postage Stamps.

**ZANESVILLE, OHIO** Art Institute, Dec. 5-Jan. 3: William Blakesley Exhib.

## Where to Show

### NATIONAL

**BROOKLYN, N. Y.** 5th National Print Annual. Mar. 21-May 20. Open to all artists working in the U. S. All fine print media not including monotypes. Entry fee \$1. Entry cards due Jan. 16. Work due Jan. 25. For further information write Una E. Johnson, Brooklyn Museum, Brooklyn 17, N. Y.

**HARTFORD, CONN.** 41st Annual Exhibition of the Connecticut Academy of Fine Arts, Jan. 20-Feb. 11. Avery Memorial. Open to all living artists. Media: oil, oil tempera, sculpture, black and white. Entry fee \$4. Jury. Prizes. Entry cards and work due Jan. 13. For further information write L. J. Fusari, Sec'y, Box 204, Hartford, Conn.

**NEW YORK, N. Y.** Audubon Artists 9th Annual Exhibition. Jan. 18-Feb. 4. National Academy Galleries. All media. Jury. Gold medals and cash prizes. Entry fee \$3. Entry cards and work due Jan. 4. For further information write Ralph Fabri, 1083 Fifth Ave., New York 28, N. Y.

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**PEORIA, ILL.** National Print Exhibition. Jan. 24-Feb. 21. All print media. Jury. Awards. Entries due Jan. 6. For further information write Ernest Freed, Dir., School of Art, Bradley University, Peoria 5, Ill.

**National Student Exhibition of Commercial Art**, January. For students only in advertising art and illustration. Jury. Prizes. Work due Jan. 30. For further information write Ernest Freed, Dir., School of Art, Bradley University, Peoria 5, Ill.

**PHILADELPHIA, PA.** 23rd Annual Exhibition of Lithography. Jan. 8-26. Open to all lithographers. Entry fee 85¢ for two prints. Jury. Prizes. Entry cards due Dec. 20. Work due Dec. 26. For further information write Print Club, 1614 Latimer St., Philadelphia 3, Pa.

**PORTLAND, ME.** 68th Annual Exhibition. Feb. 4-Mar. 25. Open to living American artists. Media: oil, wool and pastel. Jury. Entry fee \$1. Paintings in oil due Jan. 24. Wools and pastels due Feb. 21. For further information write Miss Bernice Breck, Sec'y, I.D.M. Sweat Memorial Art Museum, Portland 3, Me.

**WASHINGTON, D. C.** 22nd Biennial Exhibition of Contemporary American Oil Paintings. Mar. 31-May 13. Open to all artists living in the U. S. A. and its possessions. Media: oil, oil-tempera, encaustic. Jury. Prizes. Entry cards due Feb. 3. Work due Feb. 9. For further information write Corcoran Gallery of Art, Washington, D. C.

### REGIONAL

**DECATUR, ILL.** 7th Annual Exhibition of Central Illinois Artists, Feb. 4-Mar. 4. Open to artists whose residence is within 150 miles of Decatur. Media: original oils and watercolors. Jury. Prizes. Entry cards and work due Jan. 22. For further information write Jarold D. Talbot, Dir., Decatur Art Center, 125 N. Pine Street, Decatur, Ill.

**SAN ANTONIO, TEX.** 2nd Annual Texas Watercolor Society Exhibition. Feb. 18-Mar. 11. Witte Museum. Open to present and former Texas residents. Jury. Prizes. Entry fee \$3. Entry cards and work due Feb. 3. For further information write Mrs. Leslie D. Flowers, Sr., 606 Elizabeth Rd., San Antonio 9, Tex.

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